

A.S. HORNBY

**OXFORD
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ENGLISH
COURSE
BOOK 3
SECOND EDITION**

A. S. Hornby

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Progressive English
Course

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by A. S. HORNBY

This course consists of three books, each covering one year's work. The texts of all three books are available on tape from the Tutor Tape Company, Ltd., 2 Replingham Road, London S.W.18.

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CONTENTS

SOUNDS AND SPELLINGS	vii
NOTE ON COMPOSITION EXERCISES	x
READING-TEXT ONE: <i>Newspapers in Great Britain</i>	i
FOR STUDY	7
READING-TEXT TWO: <i>Letters to the Editor</i>	10
FOR STUDY	15
READING-TEXT THREE: <i>A House of Their Own</i> (1)	18
FOR STUDY	24
READING-TEXT FOUR: <i>Holidays in Portugal</i>	28
FOR STUDY	32
READING-TEXT FIVE: <i>Sailplanes and Gliders</i>	37
FOR STUDY	41
READING-TEXT SIX: <i>Advertising</i>	45
FOR STUDY	53
READING-TEXT SEVEN: <i>A House of Their Own</i> (2)	58
FOR STUDY	64
READING-TEXT EIGHT: <i>The Brains Trust</i> (1)	68
FOR STUDY	75
READING-TEXT NINE: <i>On Reading</i>	79
FOR STUDY	85
READING-TEXT TEN: <i>London</i>	89
FOR STUDY	97
READING-TEXT ELEVEN: <i>Any Problems?</i>	99
FOR STUDY	107
READING-TEXT TWELVE: <i>A House of Their Own</i> (3)	111
FOR STUDY	117

READING-TEXT THIRTEEN: <i>Criminal Justice</i> . . .	121
FOR STUDY	128
READING-TEXT FOURTEEN: <i>The Conquest of Everest</i>	132
FOR STUDY	140
READING-TEXT FIFTEEN: <i>The Brains Trust</i> (2) .	143
FOR STUDY	148
READING-TEXT SIXTEEN: <i>A House of Their Own</i> (4)	152
FOR STUDY	157
READING-TEXT SEVENTEEN: <i>Modern Architecture</i> .	161
FOR STUDY	167
READING-TEXT EIGHTEEN: <i>Parliamentary Chambers</i> .	172
FOR STUDY	178
COMPOSITION EXERCISES	182
IRREGULAR VERBS	249
PRONOUNCING VOCABULARY	256
PROPER NAMES	269
INDEX	273

SOUNDS AND SPELLINGS

NOTES ON THE PHONETIC SYMBOLS

Values of the phonetic symbols are illustrated on pages viii and ix.

The mark /:/ indicates length, and may also indicate a difference in quality. The vowel in *sit* is short and the vowel in *seat* is long. There is a difference in quality between the vowels in *sit* and *seat*. The two words are transcribed /sit/ and /si:t/. The mark /:/ does not indicate the relative length of vowels. *Seat* /si:t/ and *seed* /si:d/ are both transcribed with the symbol /i:/, but the vowel in *seed* is normally longer than the vowel in *seat*. In the noun *record* /'reko:d/ the vowel sound /o:/ is shorter than the vowel sound /o:/ in the verb *record* /ri'ko:d/. The length of a vowel often depends upon the following consonant(s) and the stress.

Students who use the *English Pronouncing Dictionary* of Dr Daniel Jones will find some small differences in the symbols used for vowel sounds. They are:

(In this book)

(In D. Jones, *Dictionary*)

a	(as in <i>cat</i>)	æ
a:	(as in <i>father</i>)	ɑ:
o	(as in <i>hot</i>)	ɔ
o:	(as in <i>bought</i>)	ɔ:
oi	(as in <i>boy</i>)	ɔi
eə	(as in <i>chair</i>)	ēə

The mark /' / indicates a stressed syllable. It is placed *in front of* the stressed syllable: *many* /'meni/, *above* /ə'bʌv/.

The mark /, / indicates a secondary stress: *examination* /ig,zami'neiʃn/. This word has a secondary stress on the second syllable and a primary stress on the fourth syllable.

The asterisk (as in /weə*/) indicates the possibility of r-linking. Compare:

Where was it?

weə 'woz it?

Where is it?

weər 'iz it?

The r-sound is used when the word immediately following begins with a vowel sound.

If a phonetic symbol is printed in parentheses, this shows that the sound may be omitted. In ordinary rapid speech, for example, the sound /t/ is often omitted when it occurs between two other consonant sounds. *Postman* may be /'poustmən/ in careful speech, but /'pousmən/ in rapid speech. *Change* is transcribed /tʃeɪn(d)ʒ/. This shows that the word may be pronounced either /tʃeɪndʒ/ or /tʃeɪnʒ/.

CONSONANTS

Phonetic Symbol

Examples

p	pen	pen	put	put
b	bag	bag	box	boks
t	ten	ten	put	put
d	desk	dɛsk	head	hed
k	come	kʌm	back	bak
g	go	gou	bag	bag
m	mouth	mauθ	him	him
n	name	neɪm	near	niə*
ŋ	coming	'kʌmɪŋ	English	'ɪŋɡlɪʃ
l	look	luk	letter	'letə*
f	face	feɪs	knife	naɪf
v	five	faɪv	knives	naɪvz
θ	three	θriː	mouth	mauθ
ð	these	ðiːz	they	ðei
s	six	sɪks	face	feɪs
z	nose	nouz	his	hɪz
ʃ	she	ʃiː	fish	fɪʃ
ʒ	pleasure	'pleʒə*	measure	'meʒə*
r	right	raɪt	rub	rʌb
h	hat	hæt	head	hed
tʃ	touch	tʌtʃ	teacher	'tiːtʃə*
dʒ	J, j	dʒeɪ	John	dʒon
w	window	'wɪndəʊ	what	wɒt
j	you	juː	yes	jes

VOWELS AND DIPHTHONGS

*Phonetic
Symbol*

Examples

i:	these	ði:z	three	θri:
i	this	ðis	sit	sit
e	desk	desk	head	hed
ə	hat	hət	back	bək
a:	arm	a:m	glass	glɑ:s
ɒ	box	bɒks	clock	klok
o:	wall	wɔ:l	draw	dro:
u	book	buk	put	put
u:	who	hu:	too, two	tu:
ʌ	come	kʌm	rub	rʌb
ə:	her	hə:*	word	wə:d
ə	the	ðə	under	'ʌndə*
ei	face	feis	name	neim
ou	go	gou	nose	nouz
ai	five	faiv	eye	ai
au	mouth	mauθ	down	daun
oi	boy	boi	point	point
iə	here	hiə*	near	niə*
eə	chair	tʃeə*	where	weə*
uə	you're	juə*	poor	puə*

NOTE ON COMPOSITION EXERCISES

The 89 composition exercises on pages 182-248 may be done as shown below:

Exercises 1 to 5 after Reading-Text 1				
„	6 to 10	„	„	2
„	11 to 15	„	„	3
„	16 to 20	„	„	4
„	21 to 25	„	„	5
„	26 to 30	„	„	6
„	31 to 35	„	„	7
„	36 to 40	„	„	8
„	41 to 45	„	„	9
„	46 to 50	„	„	10
„	51 to 55	„	„	11
„	56 to 60	„	„	12
„	61 to 65	„	„	13
„	66 to 70	„	„	14
„	71 to 75	„	„	15
„	76 to 80	„	„	16
„	81 to 84	„	„	17
„	85 to 89	„	„	18

READING-TEXT ONE

NEWSPAPERS IN GREAT BRITAIN

§ 1

The population of the United Kingdom, or Great Britain and Northern Ireland, is now over 54,000,000. About 17,500,000 newspapers are sold every day. The British people, therefore, are great readers of newspapers. There are few homes to which one newspaper is not delivered¹ every morning. Many households² have two, or even three, newspapers every day. One newspaper may be delivered at the house, a member of the family may buy one at the station bookstall³ to read in the train as he goes to town, and someone else in the family may buy an evening newspaper later in the day.

§ 2

Daily papers are those that are published daily from Monday to Saturday. There are the morning papers and the evening papers. The morning papers are on sale early in the morning. The evening papers begin to appear during the morning, and new editions⁴ appear every two or three hours until the final edition comes out in the evening.

§ 3

As in other countries, newspapers in Great Britain vary greatly⁵ in their ways of presenting the news.⁶ There are serious papers for those who want to know about important happenings everywhere, both domestic news⁷ and foreign news. There are popular newspapers for those who prefer entertainment to information. There

¹ *deliver letters* (newspapers, etc.): take them to the person(s) to whom they are addressed, etc.

² *household*: all the people living together in a house.

³ *bookstall*: open-fronted shop for the sale of books, magazines, newspapers, etc.

⁴ *edition*: all the copies (of a newspaper, book, etc.) printed for sale at the same time or from the same type.

⁵ *vary greatly*: are very different.

⁶ *presenting the news*: offering it (to their readers).

⁷ *domestic news*: news about events, etc., at home (i.e. in Great Britain).

are newspapers whose pages are largely filled with news of sport—football, boxing and racing¹—and with stories of film stars, or accounts² of crime and of law-court trials. Most newspapers today provide interesting and useful articles³ for their women readers. They tell them about the latest fashions in clothes, how to furnish their homes, and how to cook new and exciting dishes.⁴

§ 4

The popular newspapers naturally have much larger circulations⁵ than the serious newspapers. The number of daily newspapers published in London is only nine or ten. Many of them are national papers, selling throughout the country. Some of them have printing offices in large towns in the north.

In addition to the London dailies, there are other papers, published in the provinces,⁶ and the best of them sell throughout the whole country, in competition with the London papers. *The Yorkshire Post* (published in Leeds), and *The Scotsman* (Edinburgh), for example, have national circulations. The quality⁷ of their writing and reporting gives them a national influence.⁸

The provincial newspapers give very full attention to local as well as to national affairs. In recent years some of them have been bought by national papers. To many people this seems to be unfortunate and even dangerous.

The Guardian was formerly a Manchester paper and was called *The Manchester Guardian*. It is now printed in London as well as in Manchester. The motto⁹ it formerly used, 'Facts are sacred, comment is free',¹⁰ was famous. This paper, because of its very honest comment on the news, is very influential.

¹ *racing*: (here) horse-racing.

² *accounts*: (here) stories or reports.

³ *article*: (here) piece of writing, complete in itself, in a newspaper, etc.

⁴ *dish*: (here) food (to be) cooked and served.

⁵ *circulation*: number of copies (of a newspaper or magazine) sold to the public.

⁶ *the provinces*: all the country outside the capital.

⁷ *quality*: level (esp. high level) of goodness or worth.

⁸ *influence*: power to change the ideas, beliefs and acts of others.

⁹ *motto*: short phrase or sentence used as a guide or rule of behaviour.

¹⁰ 'Facts are sacred, comment is free': only the true facts should be given in news reports, even though each newspaper may have different opinions about the news.

The London newspaper that is best known outside Great Britain is probably *The Times*. It began in 1785, and has a high reputation¹ for reliable news² and serious comment on the news. It calls itself an independent paper, which means that it does not give its support to a particular political party. Its leading articles³ (or 'leaders', as they are usually called) give the opinions of its editorial staff, not those of the owners of the paper.

The correspondence columns⁴ of *The Times* are always interesting and often amusing. Most of the letters are on serious subjects, but from time to time there will be a long correspondence on a subject that is not at all serious, perhaps on a new fashion of dress, or the bad manners of the younger generation⁵ compared with the manners of thirty years ago.

The Times, of course, does not publish the strip cartoons⁶ that are so common in the cheaper and popular papers. It does, however, publish a cross-word puzzle⁷ every day, with clues⁸ that are both clever and amusing. Many *Times* readers try to solve⁹ the puzzle every morning as they travel to town by train from their homes in the suburbs.

The *Daily Express* and the *Daily Mail* are also independent, though they are usually more sympathetic to Conservative than to Socialist policies. *The Daily Telegraph*, also a serious paper with a high reputation, is not independent. It supports the Conservative party.

¹ *reputation*: the general opinion that people have about somebody or something.

² *reliable news*: news that can be accepted as true.

³ *leading article* (or *leader*): piece of writing that gives the views of the editors on events. etc.

⁴ *correspondence columns*: parts of the paper in which letters to the editor are printed.

⁵ *generation*: (here) all those persons born about the same time.

⁶ *strip cartoon*: number of drawings, telling a story, and often arranged in squares or oblongs across a page. (See page 48.)

⁷, ⁸ *cross-word puzzle, clues*: see Exercise 88 on pages 247 and 248.

⁹ *solve* (a puzzle): find the answer.

Two popular papers, with large circulations, are the *Daily Mirror* and the *Daily Sketch*. These have many pages of photographs and numerous strip cartoons. Their make-up (the way in which the news and pictures are arranged on the pages, the size of the headlines, and so on) is more exciting than that of the serious papers. The news that appears in their pages is not always the most important



news; it is the news that will, in the editors' opinion, be most interesting to the man in the street.¹ And if the man in the street is more interested in actors and actresses, film stars, boxers, and bathing beauties² in bikinis,³ then these papers provide photographs and short news items to satisfy this interest.

¹ *the man in the street*: the ordinary man.

² *bathing beauties*: beautiful girls and women in bathing-costumes.

³ *bikini*, two-piece swim-suit.

§ 7

The two London evening papers, the *Evening News* and the *Evening Standard*, are sold not only at the ordinary news-agents' shops and station book-stalls, but also at busy street corners. The men and women who sell them do not always stay by their piles¹ of papers, however. They sometimes go away and leave their papers on a small stand. Passers-by help themselves² to the paper they want, and leave the price of the paper in a box or tray. There are dishonest people in London, but no one thinks it worthwhile³ to rob a newspaper-seller of a few shillings.

§ 8

The evening papers sell well because they print, throughout the day, the latest sports results. The sports pages also give advice to those who bet⁴ on results. Those people who have made bets on horse-races are anxious to know whether the horse on which they have bet has come in first.



¹ *pile*: number of things (e.g. books, papers) lying one upon another.

² *help oneself (to . . .)*: take (without asking or being asked).

³ *think something worth-while*: think that the result is worth the trouble or time needed.

⁴ *bet*: risk (money) on the result of a race or other event.

In winter people are interested in the scores¹ of the big football matches, and in summer in the latest scores of the county cricket matches. During the football season the papers provide information to help those who try to win large sums of money in the football pools.²

§ 9

Not all the Sunday papers are Sunday editions of the daily papers, even if, as is sometimes the case,³ the owners are the same. Two of them, *The Observer* and *The Sunday Times*, have a high standing⁴ like that of *The Times* and *The Guardian*. *The Observer*, started in 1791, is the oldest Sunday paper published in Britain.

The Observer, *The Sunday Times*, and the *Sunday Telegraph* provide, in addition to the news, interesting articles on music, drama, the cinema, newly published books, and gardening. Many of the best critics write for these three papers. They also publish special magazine supplements, largely filled with photographs printed in colour, and with many pages of advertisements, also in colour. The Sunday papers in Britain, however, cannot rival those published in the U.S.A. Some of these are enormous.

Other Sunday newspapers are more popular. Most of them give full accounts of the many sporting events that take place on Saturday afternoons, and provide numerous articles for their women readers.

§ 10

A modern newspaper could not be sold at a profit without advertisements. A single copy costs more to produce than the price paid by the reader. A newspaper with a large circulation may cost about £100,000 a week to produce. About a quarter of this sum is received from the business firms who advertise in its pages.

¹ *score*: number of points (goals in football, runs in cricket) made in a game.

² *football pool*: competition in which persons may win (but more usually lose) money by giving in advance the results of a number of football matches played on the same day.

³ *is the case*: is true, is a fact.

⁴ *have a high standing*: stand high in people's opinion, have a high reputation.

FOR STUDY

MEANINGS

AUTHOR, EDIT(OR), PUBLISH(ER), PUBLICATION

A person who writes a story, a play, or a novel is called the *author*. Instead of saying 'Who wrote this book?' we may say, 'Who's the author of this book?'

A person who prepares somebody else's writings for a publisher is called the *editor*. Shakespeare's plays are usually printed with notes. These notes are the work of the editor.

A man who *edits* a newspaper prepares the news items and articles that will be printed. If he writes an article himself, it is called an *editorial*.

A *publisher* may be a person or a firm. Publishers have books, newspapers and magazines printed, and announce them for sale.

Publication means the act of publishing. It also means something that is published, for example, a book, a newspaper, or a magazine.

BOOKSELLER, LIBRARY, LIBRARIAN

A man who sells books in a shop is called a *bookseller*. If you want to buy books, you go to a bookseller's, or a bookstall.

A *library* is a collection¹ of books. If you have fifty or sixty books at home, that is your library. A library is also a room for a collection of books. In a large house or building there may be a room where books are kept. This is the library. A library is also a building where large collections of books are kept. There are public libraries, from which we may all borrow books, and private libraries, from which only some people may borrow books.

Someone who looks after the books in a library is called a *librarian*.

¹ *collection*: number of things that have been brought together.

LAST, LATEST, FINAL

If an author is dead, we can ask, 'What's the title of the *last* book White wrote?' If an author is still alive, however, we ask, 'Have you read Brown's *latest* book?' (As Brown is still alive, this book may not be his last. He may write others.)

Perhaps you have a friend who tells funny stories (or jokes). If you wish to tell somebody one of these jokes, you ask, first: 'Have you heard Rudolf's *latest*?' It is not his *last* joke; he may have many more to tell.

The *latest* fashions are those that have most recently been shown to the public.

When a newspaper seller has sold all copies of his papers but one, that copy is the *last* copy. If he still has a pile of papers, this may be the *latest* edition, the edition that came most recently from the publishers. But there may be other editions that will follow. The last edition that is printed that day is called the *final* edition.

When there is a football competition in which many teams take part, the prize is often a silver cup. The last match is called 'the Cup *Final*'. It is the *final* match of the competition. But it is not the last match that the two teams may play.

ADJECTIVES OF SIZE

The adjective *great* (and other adjectives that tell about size) are sometimes used in sentences that can be recomposed with adverbs of degree. In other cases we can recompose the sentence by placing the adjective with a noun. Examples:

He is a great admirer of Churchill (=He greatly admires Churchill).

My friend Smith is quite a small man, but he is an immense eater (i.e. he eats immense quantities of food).

The British people are great readers of newspapers (i.e. they read large numbers of them).

What a small eater you are! (i.e. What small quantities you eat!)

Strong is used in the same way:

John is a strong believer (i.e. he believes strongly) in fresh air.

STRESS AND PRONUNCIATION (1)

<i>edit</i>	'edit	<i>edition</i>	i'diʃn	<i>editorial</i>	ˌedi'to:riəl
<i>library</i>	'laibrəri	<i>librarian</i>	laɪ'breəriən		
<i>publish</i>	'pʌbliʃ	<i>publication</i>	ˌpʌbli'keɪʃn		

SPELLING (1)

NOUN PLURALS

1. If a noun ends in *y* with a consonant in front of it, the *y* becomes *i* and the plural ending is *-es*. Examples:

army	baby	body	city	company	copy
armies	babies	bodies	cities	companies	copies
country	county	dictionary	duty	family	injury
countries	counties	dictionaries	duties	families	injuries
lady	party	penny	quantity	sky	story
ladies	parties	pennies	quantities	skies	stories

2. If a noun ends in *y* with a vowel in front, the *y* is not changed and the plural ending is *-s*. Examples:

boy	day	journey	key	play
boys	days	journeys	keys	plays
toy	tray	turkey	valley	way
toys	trays	turkeys	valleys	ways

3. Most nouns that end in *f* have plurals in *-ves*. Examples:

knife	leaf	life	loaf	shelf	thief
knives	leaves	lives	loaves	shelves	thieves

Note, however:

belief	chief	roof
beliefs	chiefs	roofs

4. The plural forms of nouns ending in *o* vary. Note:

<i>-s</i> :	dynamo(s)	photo(s)	piano(s)	radio(s)
<i>-es</i> :	hero(es)	motto(es)	potato(es)	tomato(es)

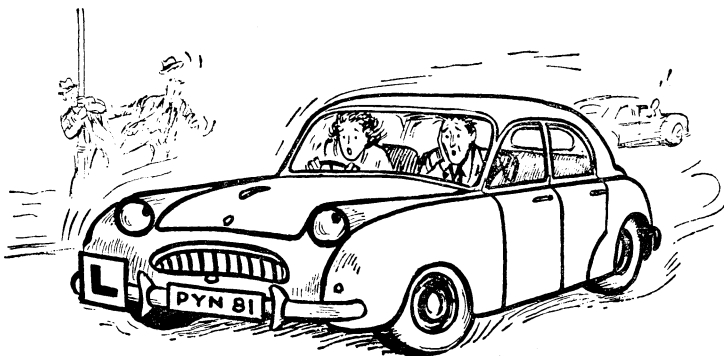
READING-TEXT TWO

LETTERS TO THE EDITOR

§ 1

WOMEN DRIVERS

Sir,—A well-known man said recently that teaching one's wife to drive a car was the worst job he could think of. It was, he said, a difficult job and one that caused bad temper.¹



No one has troubled to point out that women cause fewer accidents (in proportion to their numbers as drivers) than men do. In America, where half the drivers are women, there are five or six times as many accidents caused by men as by women.

We hear hundreds of suggestions for reducing the number of road accidents, but men are so unwilling to admit that women drivers are more careful than men that no one seriously considers the employment of more women drivers. If more women and fewer men were employed to drive commercial cars and vans, the number of deaths on the roads would soon go down. Yours faithfully,
N.W.5 (Mrs) Mary Glynn

¹ *cause bad temper*: cause a person or persons to be in an angry state of mind.

FIGURES CAN LIE

Sir,—Mrs Glynne's letter on the subject of women drivers makes a wrong use of figures. Figures, it is said, can be used to prove anything. Mrs Glynne points out that half the drivers in America are women, and concludes¹ that, because there are five or six accidents caused by men drivers for every one accident caused by a woman driver, women drivers are very much more careful than men!

This is a false conclusion. Most women drive only occasionally,² usually for short visits to friends or to the shops. Men, especially those driving vans and lorries, drive for much greater distances and for far longer times. Many of them are at the wheel seven or eight hours a day. I do not wish to suggest that women are careless drivers, but I must protest against³ Mrs Glynne's comparisons. It is wrong to compare the number of accidents caused by men with the number caused by women without also comparing the total number of hours during which men and women drive. The figures for men and women who hold driving licences cannot give a true comparison. It is easy to use figures wrongly. Yours faithfully,
 York B. A. Windsor

THE HIGH PRICE OF BOOKS

Sir,—We all know that costs and wages have risen during recent years. But are the high prices of books really necessary? In the last few weeks there have been published several books that I should like to buy. Their prices are from 15s. to 30s. I cannot buy them at these prices.

There are people who can afford twenty or thirty shillings for a book, or such books would not be published. There must, however, be many people who see such books advertised and say: 'I'd like to get that book . . . but *what* a price!'

¹ *concludes*: (here) reaches the belief or opinion.

² *occasionally*: now and then, not regularly.

³ *protest against*: say that one does not like, that one thinks (something) is wrong.

We can, of course, borrow books from the public libraries, but when I borrow a book in which I find enjoyment I return it to the library unwillingly and unhappily. A good book is not like an orange, which one sucks dry¹ and then throws away. A good book is something to keep on one's shelves and re-read. Yours, etc.,
London, W.12 Benjamin Watts

§ 4

THE LOW PRICE OF BOOKS

Sir,—I have read Mr Watts's letter in your columns this morning with amazement. As a Director² of a large firm of publishers I feel that I must protest against the statement that books are too expensive.

The average increase in book prices since 1939 is about 50 %. This is a much smaller increase than that in the cost of other goods. A packet of twenty cigarettes cost 1s. before the war. Today twenty cigarettes may cost me 4s. 6d. or more, an increase of about 350 %. When I reach the end of a cigarette, my money has gone up in smoke. It is lost for ever. It is like Mr Watts's orange. The books I have bought are still on my shelves. I think they are very good value for money.

Yours, etc.,

Septimus Culpepper

Blind Alley, W.22

Director, Minerva Publishing Company

§ 5

THE PRICE OF CIGARETTES

Sir,—Mr Culpepper has not chosen a very good example to illustrate the rise in prices. Cigarettes have, it is true, risen from 1s. to between 4s. and 5s. since 1939. But this is not caused wholly³ by higher costs and wages. Of the price we pay a very large part is tax taken by the Government. What proportion of the cost of a book may be blamed on taxation?

Yours, etc.,

Southampton

Charles Norman

¹ *suck an orange dry*: get all the juice out of it by using the lips.

² *Director*: person who helps to manage or control (the affairs of a business company, etc.).

³ *this . . . wholly*: the whole (all) of this increase is not caused.

§ 6

EYES AND EARS (1)

Sir,—Is there any good reason why we should, in the television programmes, see the announcer on the screen¹ when the news is being read? Before I had a television set I found the broadcasts of news, through sound only, quite satisfactory. I do not, today, find the announcer's face, whether that of a pretty young woman or that of a handsome young man, a help to better understanding.

Yours, etc.

Peter Fisher

S.W.15

§ 7

EARS AND EYES (2)

Sir,—Mr Fisher should think of others and not only of himself. If he does not wish to see the announcer's face, he has only to shut his eyes. There are thousands of viewers² who are, for the first time, able to enjoy news broadcasts. Many deaf people are able to lip-read.³ They are thus⁴ able to enjoy not only the news but the plays that appear on their screens. Many people, myself included, use hearing-aids. With these we cannot always understand sound broadcasts. We do, however, find it easier to understand a speaker whom we can see.

Yours, etc.,

Anne Jenkins

Oxford

§ 8

PITY⁵ THE POOR POODLE (1)

Sir,—I have recently arrived in this country from Greece, and I am not enjoying your cold November weather. Walking in Hyde Park this afternoon, I saw several ladies exercising⁶ themselves

¹ *screen*: part of television set on which the picture appears.

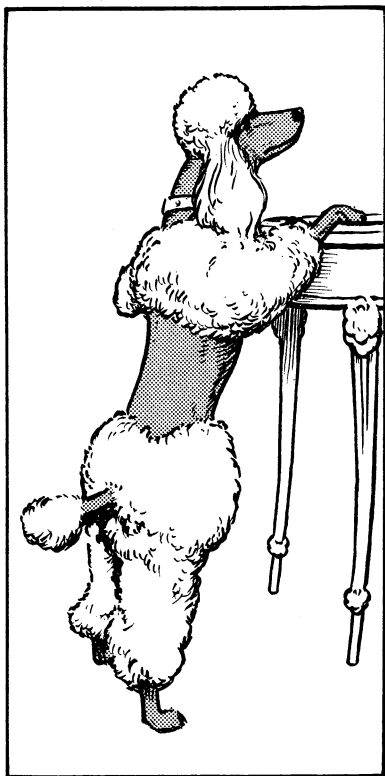
² *viewers*: those who look at television programmes. (Cf. *listeners* to sound broadcasts.)

³ *lip-read*: understand what a person says by watching the movements of his lips.

⁴ *thus*: in this way.

⁵ *pity*: feel pity or sorrow for.

⁶ *exercise* (*v.*): give physical exercise to (e.g. by walking).



and their poodles, and I was puzzled. The English are well known abroad for their love of animals, particularly their dogs. These poodles must feel very cold! Their mistresses keep them in the fashion, and the hair on the most sensitive¹ parts of their bodies is cut short. How can this unkindness be explained? Are the English no longer kind to their dumb² friends? Owners of poodles should realize that it is necessary for poodles to have long coats in winter and short coats in summer. Their mistresses in Hyde Park this afternoon were all wearing long fur coats. Yours faithfully,

Sophia Stephanopolos
Ritz Hotel, W.1

§ 9

PITY THE POOR
POODLE (2)

Sir,—The writer whose letter appeared in your columns yesterday is right when she finds fault with those women who cause their poodles to suffer from the cold. Would these women like to be treated in this way? Would they like to walk in Hyde Park with a fur cape round their shoulders, bits of fur round their knees and ankles, and, on the rest of their bodies, only very thin, light clothing?

Yours faithfully,

Tenterden, Kent

Harold Brixton

¹ *sensitive* : (here) quickly feeling cold, heat, etc.

² *dumb* : unable to speak.

FOR STUDY

TEMPER

Anne has a very sweet temper. She is a sweet-tempered girl.

Mr Dobson has a bad temper. He is a bad-tempered man.

Mrs Dobson has a quick temper (is easily and quickly made angry). She is a quick-tempered woman.

Mr Ray is *in a bad temper* this morning.

Keep calm! Don't get angry! Don't *lose your temper* (get into a bad temper)!

How can I *keep my temper* when everybody is so stupid?

BLAME (*n.* and *v.*)

When something went wrong in the office, Mr Ray usually *put the blame on* his secretary.

Mr Ray's secretary left. She did not like having *to take the blame* whenever something went wrong in the office.

Where does the *blame lie* for all these mistakes? (Who made the mistakes?)

Bad workmen often *blame* their tools.

The driver of the lorry *blamed* the driver of the van *for* the accident.

The lorry driver said that the van driver *was to blame*.

It is wrong to *blame* publishers *for* the high price of books.

The high price of books must not be *blamed on* the publishers.

The high cost of cigarettes in Britain may be *blamed on* taxation.

FAULT

Are there still many faults in your pronunciation of English?

Your teacher's pronunciation has no faults in it. It is faultless.

The letter had several faults of grammar (grammatical faults) in it.

She likes him in spite of his faults.

Mr West never finds fault with his wife's cooking.

Some people enjoy finding fault.

I have no fault to find with your work this week.

Whose fault is it that we are late? (Who is to blame? Who is to be blamed?)

If you fail in the examination, it will be your own fault. You are not working hard enough.

STRESS AND PRONUNCIATION (2)

NOUNS AND VERBS

	<i>increase</i>	<i>decrease</i>	<i>present</i>	<i>produce</i>	<i>protest</i>
<i>n.</i>	'inkri:z	'di:kri:z	'preznt	'prodju:s	'proutest
<i>v.</i>	in'kri:z	di(:)'kri:z	pri'zent	prə'dju:s	prə'test

The average 'increase in book prices since 1939 is about 50 %.

Book prices have in'creased by about 50 % since 1939.

There has been an alarming 'decrease in the quantity of water in the reservoirs.

The quantity of water in the reservoirs has de'creased alarmingly.

Anne received a large number of birthday 'presents.

Her father pre'sented her with a wrist-watch.

There will be a sale of home 'produce in the village hall on Saturday.

How much does it cost to pro'duce this newspaper for a week?

Mr Windsor's letter of 'protest against Mrs Glynne's comparisons was a good one.

Mr Culpepper pro'tested against the statement that books were too expensive.

SPELLING (2)

DOUBLED CONSONANTS

1. When a word of one syllable ends in a single vowel and a single consonant (e.g. *-ad*, *-in*), the consonant is usually doubled when a suffix beginning with a vowel is added. Examples:

(a) Comparative and superlative suffixes, *-er* and *-est*.

big	hot	sad	thin
bigger	hotter	sadder	thinner
biggest	hottest	saddest	thinnest

(b) The suffix *-er*, meaning 'person or thing that does something'.

cut	hit	rub	run	sin	swim
cutter	hitter	rubber	runner	sinner	swimmer

(c) The suffix *-ing*, present participle and gerund.

cut	dig	hit	run
cutting	digging	hitting	running

(d) The suffix *-ed*, past tense and past participle.

beg	map	rub	sin	strap
begged	mapped	rubbed	sinned	strapped

(e) The suffix *-y*, making adjectives from nouns.

fun	mud	sun
funny	muddy	sunny

2. It is impossible to make firm rules for the doubling of a final consonant when a suffix beginning with a vowel is added to a verb of two syllables that ends in a single consonant. Compare *prefer*, *preferred* and *offer*, *offered*.

The statements below are given as a help. There are exceptional spellings, which must be learnt and remembered when the words are met with.

(a) The final consonant is doubled if the stress is on the *second* syllable of the verb.

admit	control	occur	regret
admitted	controlled	occurred	regretted
admitting	controlling	occurring	regretting
admittance	controller	occurrence	regrettable
forbid	forget	prefer	
forbidden	forgotten	preferred	
forbidding	forgetting	preferring	

(b) The final consonant is *not* doubled if the stress is on the *first* syllable and if the verb ends in *-en* or *-er*.

happen	listen	open	offer
happened	listened	opened	offered
happening	listener	opener	offering

(c) The final consonant is doubled if the stress is on the *first* syllable of the verb—if it ends in *-al*, *-el* or *-il*.

cancel	equal	level	pedal	pencil	travel
cancelled	equalled	levelled	pedalled	pencilled	travelled
cancellation	equalling	leveller	pedalling		traveller

(d) If the stress is on the *first* syllable, and if the verb ends in *-ap* or *-ip*, the final consonant is doubled.

kidnap	worship	Compare: gallop	develop
kidnapped	worshipped	galloped	developed
kidnapper	worshipper		

(e) American spelling is, in some cases, different. Note: traveler, kidnapped, worshiped.

READING-TEXT THREE

A HOUSE OF THEIR OWN (I)

§ 1

(One Thursday evening in October, in the home of Mr and Mrs Wells.)

MRS WELLS: Jack, have you and Anne decided when you're going to get married?

JACK: Next year, we hope, Mother, but we can't be sure about it. Finding a house is the difficulty.

MR WELLS: Have you made any inquiries yet, Jack?

JACK: Yes. It's almost impossible to find a suitable¹ house to rent, unfurnished. There are plenty of furnished flats,² and furnished houses, too, but the rents for these are very high. I couldn't possibly afford them on my present salary.³

MR WELLS: What would it cost to buy a plot of land⁴ and build a house? Have you any idea?

JACK: I'm afraid I haven't a very definite idea.⁵ Between three and four thousand pounds at least. It's no use our thinking about building a house.

MRS WELLS: And even if you had a house, there'd be the furniture, and all sorts of other things.

JACK: Yes, I know. Anne and I have been saving up. We've saved a few hundred pounds between us, and could buy furniture—enough to start with. But the house is the problem.

MR WELLS: What size of house⁶ would you want, Jack?

JACK: Oh, quite a small one. A living-room and a kitchen. We'd like a dining-room, of course, but we'd be satisfied with a large kitchen with a dining recess.⁷ Two bedrooms and a bathroom.

¹ *suitable*: (here) of the right size, rent, etc., for their needs.

² *flat*: number of rooms, usually on one floor of a building, as a separate place to live in.

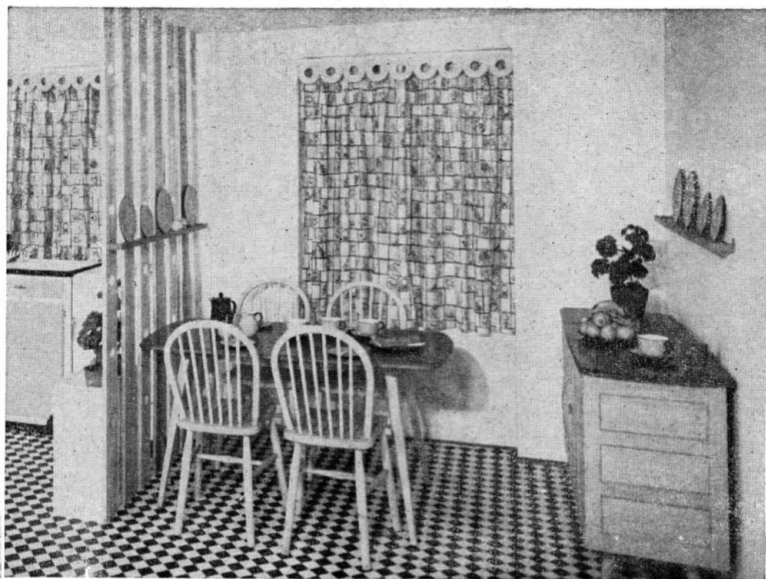
³ *my present salary*: the salary (money) I am earning at present (= now).

⁴ *plot of land*: small piece of land.

⁵ *haven't a very definite idea*: don't know exactly.

⁶ *What size of house*: how large a house.

⁷ *recess*: part of a room where the wall is set back from the main part; *dining recess*: recess or separate part of a room for a dining-table and chairs.



A dining recess

MR WELLS: Suppose I offered to help, Jack?

JACK: Oh, Father! That would be wonderful! But do you mean it? Are you serious?¹

MR WELLS: I think I could find the money. It's time you and Anne were married. I married before I was your age. Talk about it to Anne and find out what she thinks.

MRS WELLS: Anne will be delighted, I'm sure. Where would Anne like to be, Jack—in the suburbs, or right out in the country?

JACK: Outside London, I'm sure. We both like the country. I shouldn't mind the train journeys to and from work every day.

MR WELLS: All right. Talk about it to Anne next time you see her.

JACK: Thank you, Father, you're the kindest man in the world! We shan't have to spend weeks and weeks house-hunting² now.

¹ *Are you serious?*: Do you really mean that you are willing to help?

² *house-hunting*: trying to find a house.

(Saturday evening the same week. Jack and Anne have spent the day in Buckinghamshire, north-west of London. They have been looking at building plots in two or three villages near Wendover.)

JACK: Are you quite certain, Anne, you'd like to have a house in Lark Green?

ANNE: I'd love to live there, Jack. That building site¹ we saw there this morning—I think it's a perfect situation. Open country² in front, and woods³ behind.

JACK: Yes, the view would be marvellous,⁴ wouldn't it?

ANNE: But what about you, Jack? Are you sure Lark Green isn't too far from town?

JACK: That's all right, Anne. There are good fast trains to town. The journey's less than an hour, and it's only ten minutes' walk to the station. I timed⁵ it this morning as we walked back.

ANNE: Well, if you don't mind spending so much time in the train every day, I'd be very happy to live in Lark Green. It's a delightful little village.

JACK: There's a good bus service, too. We'd be able to get into Wendover quite easily on Saturdays if we wanted to do some shopping or go to a cinema.

ANNE: And we could have a garden, and grow our own flowers and vegetables.

JACK: Good! Then I'll tell Father we've found a building site we like. I hope he won't think £1,000 too expensive.

ANNE: He'll want to see it, of course, before he decides. How long would it be before the house could be finished, do you think?

JACK: Oh, it would be autumn next year, probably. Winter's coming and that's not the right time of the year for building.

¹ *building site*: plot of land for building on.

² *open country*: land with distant views, with no buildings, forests, etc.

³ *woods*: area of land covered with growing trees.

⁴ *marvellous*: wonderful.

⁵ *time (v.)*: measure the time needed for or by.

(The next morning. Mr and Mrs Wells and Jack are just beginning breakfast.)

MR WELLS: I didn't hear you come in last night, Jack. Were you late?

JACK: Not very, Father. Soon after eleven.

MRS. WELLS: Did you find what you were looking for yesterday?

JACK: Yes, Mother. Anne and I found a building site in a delightful little village called Lark Green, not far from Wendover.



MR WELLS: In the Chilterns,¹ eh? That's a very pleasant district. Tell me all about it.

JACK: The site's just outside the village. Ten minutes' walk from the station. Open country in front and woods behind.

MRS WELLS: That sounds² very nice.

MR WELLS: Did you go to the land agents³ and make inquiries?

JACK: Yes, Father. The price is £1,000. I'm afraid that's a lot for you to pay.

MR WELLS: Is it freehold?⁴

JACK: Yes, freehold.

MR WELLS: Did you inquire about mains water,⁵ drains,⁶ gas, electricity?

¹ *the Chilterns*: the Chiltern Hills.

² *sounds*: (here) seems to be.

³ *land agents*: persons who buy, sell and rent land for others.

⁴ *freehold*: (legal, of land) that is owned completely (not rented for a number of years).

⁵ *mains water*: carried into buildings in large pipes.

⁶ *drains*: pipes for carrying away water and other unwanted liquids.

JACK: Yes, Father. There's no gas in the village, but there's mains water, drains and electricity.

MR WELLS: I'm glad you knew what questions to ask, Jack. Some people are foolish enough to buy land and then ask the important questions afterwards, when it's too late.

MRS WELLS: There isn't an airfield¹ too near, I hope. These jet aircraft make a frightful noise.

JACK: No, we asked about that.

MR WELLS: And what's the size of the plot?

JACK: About an eighth of an acre,² the agents said.

MR WELLS: That's a suitable size. Not too large. It's no good having more garden than you can manage, is it?

JACK: Oh, and the site's almost level. It slopes just a little towards the woods.

MRS WELLS: Which way does it face, Jack?

JACK: The woods are to the south.

MRS WELLS: So if the house faced that way you'd get all the sunshine in the front of the house.

MR WELLS: Well, Jack, give me the address of the agents. I'll go and see my solicitor³ one day this week.

§ 4

(One morning a few days later. Mr Wells is visiting his solicitor, Mr White.)

MR WHITE: Good morning, Mr Wells. It's a long time since I had the pleasure of a visit from you.

MR WELLS: Yes, it must be three or four years. I haven't visited you since I called about my will.⁴ You helped me with that, you remember.

¹ *airfield*: ground where aircraft can land and take off.

² *acre*: area of about 4,000 square metres.

³ *solicitor*: lawyer who advises people on legal questions.

⁴ *will (n.)*: statement in writing saying how a person wishes his property to be divided after his death.

MR WHITE: Yes, I remember. Do you want to make changes in your will?

MR WELLS: I don't think that will be necessary, but you'll tell me if it is. I left everything, you remember, to my wife, and, after her death, to my son Jack. I've about £6,000 in shares of industrial companies. These bring in, after paying tax, about £175 a year. Well, I'm earning a good salary now, and I shall get a good pension from my employers, so my wife and I can live fairly comfortably without this extra income. I want to buy some land and build a house for my son. It's time he married, and he needs a house. I'm thinking of building one and giving it to him.

MR WHITE: Your son's fortunate. So you want my help in buying the land and building the house.

MR WELLS: Yes, that's right. As soon as you've done what's necessary for buying the land, Jack and I will see an architect.¹

MR WHITE: Have you found a plot yet?

MR WELLS: Jack was in Buckinghamshire last Saturday and saw a plot he likes. My wife and I went there two days ago, and we liked it, too. I'd like you to make the necessary inquiries for me.

MR WHITE: I'll be pleased to do that. I shall have to write to the Local Authority and inquire whether it is allowed to build a house on your piece of land. You're not allowed to build without permission from the Planning Authority. And sometimes the Authority decides that a house must be built of stone, and not brick, so that it doesn't spoil the surrounding village.

MR WELLS: That's a good thing, though. We don't want the countryside spoilt by new buildings in the wrong places.

MR WHITE: And your architect will have to get his plans for the house approved,² too. That'll be his business, not mine.

MR WELLS: Here's the address of the land agents. May I leave you to deal with them.³

MR WHITE: Certainly, Mr Wells. I'll let you know as soon as everything has been settled.⁴ And I don't think this will need any change in your will.

¹ *architect*: person who makes plans for buildings and looks after the work of the building.

² *approve*: say that one is satisfied with.

³ *deal with them*: do the necessary business with them.

⁴ *settled*: agreed to; decided.

FOR STUDY

IT'S NO USE (GOOD) . . . (GERUND)

It's no use your trying (It's useless for you to try) to do that.

It's no use our thinking (It's useless for us to think) about building a house.

It would be no good our having (It would be foolish or wrong for us to have) more garden than we could manage.

It wouldn't be any good my asking (I wouldn't get any result if I asked) for his help.

It wasn't much use my telling (It didn't help much when I told) them that I didn't know the rules.

MIND (*v.*)

1. Would you mind (=Please)

Would you mind coming earlier next time?

Would you mind closing the window?

Would you mind not bringing (=Please do not bring) so much mud into the house on your shoes?

2. Mind=be troubled by, be worried about.

Peter doesn't mind the cold weather a bit. (=He is not troubled by it.)

Jack said he wouldn't mind the long train journeys every day. (They wouldn't trouble him.)

Do you mind my smoking? (=May I smoke? Will it trouble you if I smoke?)

Would you mind if I opened the window? (May I open the window? Would it cause you any discomfort?)

The bus conductor won't mind giving you change for a shilling (won't refuse to do this), but he won't like it if you ask him to give you change for a ten-shilling note.

SUPPOSE, SUPPOSING (=IF)

Suppose I offered to help? (Would you be happy if I offered to help?)

Suppose it rains while we're in the country? (What shall we do if it rains?)

Supposing you had enough money to build a house, where would you build it?

MANAGE

1. Manage to do something (=succeed in doing something).
She managed to get all her clothes into the bag.
I've managed to find an unfurnished flat at a rent I can afford.
Mr Hill managed to find a place where he could park his car.
2. Manage=control, be able to do.
He has more garden than he can manage. (The garden is too large, so he cannot look after it well.)
I don't think Anne could manage a horse (control it, ride it without trouble).
I doubt whether Jack could manage a sailing-boat (sail it successfully).
Mrs Hill knows how to manage her husband (e.g. get him to do what she wants him to do).

RIGHT (*adv.*)

We'd like to live right in the country (i.e. in a place a long way from a town, not just outside a town).

Go right to the end of this road (i.e. all the way to the end) and then turn left.

Turn right round (i.e. completely round so that you face the opposite way).

The apple was bad right through (i.e. every bit of it was bad).

POSITION OF STRESS (1)

When one noun qualifies another noun (as *silk*, in *silk stockings*), there may be two strong stresses, or there may be a strong (or primary) stress on the first noun and a secondary stress on the second noun.

When two nouns form a unit of this kind, they are in some cases written and printed as one word (e.g. '*teacup*'), sometimes with a hyphen (e.g. '*tooth-paste*'), and sometimes as two separate words (e.g. '*leather belt*').

The notes that follow are designed to help learners to place the stresses correctly

(1) If the two nouns make a unit that can be explained as 'b made of a', both nouns have a primary stress.

A 'paper 'bag, a bag made of paper.

'Leather 'belts, belts made of leather.

A 'silver 'box, a box made of silver.

'Rubber 'boots, boots made of rubber.

A 'cloth 'cap, a cap made of cloth.

A 'gold 'watch, a watch made of gold.

(2) If the two nouns make a unit that can be explained as 'b used for a', the first noun has a primary stress. If the second noun has only one syllable it is unstressed. If it has more than one syllable, there is a secondary stress on its stressed syllable.

'Teacups, cups for drinking tea from.

A 'key-hole, a hole into which a key is put.

A 'paper knife, a knife used for cutting paper (e.g. opening envelopes).

An a'larm bell, a bell for giving an alarm.

'Silver ,polish, polish used for cleaning and polishing silver.

'Wall-, ,paper, paper used for covering walls.

The ar'rival (de'parture) ,platform, the platform for trains that arrive (trains that depart).

SPELLING (3)

VERBS ENDING IN *y* AND *ie*

1. If a verb ends in *y* with a consonant in front of it (e.g. *bury*), the *y* becomes *i* before the endings *-es* and *-ed*. The *y* remains unchanged before the suffix *-ing*. Examples:

bury	carry	copy	hurry	marry	multiply
buries	carries	copies	hurries	marries	multiplies
buried	carried	copied	hurried	married	multiplied
burying	carrying	copying	hurrying	marrying	multiplying

pity	reply	satisfy	study	try
pities	replies	satisfies	studies	tries
pitied	replied	satisfied	studied	tried
pitying	replying	satisfying	studying	trying

2. If a verb ends in *y* with a vowel in front of it (e.g. *play*), the *y* generally remains unchanged before the endings *-s*, *-ed* and *-ing*. Examples:

annoy	destroy	enjoy	obey	play	pray	stay
annoys	destroys	enjoys	obeys	plays	prays	stays
annoyed	destroyed	enjoyed	obeyed	played	prayed	stayed
annoying	destroying	enjoying	obeying	playing	praying	staying

Note, however:

lay	pay	say
lays	pays	says
laid	paid	said
laying	paying	saying

3. When the suffix *-ing* is added to verbs ending in *ie*, the *i* becomes *y* and the *e* is omitted. There are three common verbs:

die	lie*	tie
dies	lies	ties
died	lied	tied
dying	lying	tying

* Note: *lie* here means 'say something that is untrue'. There is also the irregular verb *lie*, with the past tense *lay*, the present participle *lying*, and the rarely used past participle *lain*.

NOUNS AND ADJECTIVES ENDING IN *y*

If a noun or adjective ends in *y* with a consonant in front (e.g. *pity*, *dry*), the *y* usually becomes *i* when a suffix is added. Examples:

dry, drier, driest, drily; happy, happier, happiest, happily, happiness; pity, pitiful, pitiless; plenty, plentiful; tidy, tidier, tidiest, tidily, tidiness; twenty, twentieth.

Note, however:

shy, shyer, shyest, shyly.

If the *y* has a vowel in front (as in *day*, *gay*), there is no rule that helps. Note:

day, daily; gay, gayer, gayest, gaily.

READING-TEXT FOUR

HOLIDAYS IN PORTUGAL

(The writer of this letter is a Portuguese girl who is in London. The letter is to a French girl who was studying in London with her, but who is now back in France.)

27 ——— Road,
London, N.W.5.
3 July 19—

Dear Lucille,

I've been very busy the last two or three months, so please forgive me for not answering your letter sooner. I've had to prepare for my examinations. Now they're over, and I'm anxiously waiting to see the results. I worked very hard. I even gave up my tennis. The weather didn't help me at all. We've had weeks and weeks of warm, sunny weather, and it was hard having to stay indoors at a desk covered with books. When I say the weather was warm, I mean warm for England, of course. It hasn't been as hot as in my country or yours.

Now that the exams¹ are over I'm trying to catch up with my letter writing. I'm afraid I fell behind with it during the spring. But I'm not giving all my time to correspondence. I've had some short holidays—one up the Thames by motor-boat to Oxford, another by motor-coach to Stratford, where I went to the Shakespeare Memorial Theatre, and another (by train this time) to North Wales, where I climbed Snowdon. Snowdon's the highest mountain in England and Wales. It's only about 3,000 feet, but there's some good rock climbing.

You tell me you'd like to visit Portugal this summer for a holiday, and ask me what places you should visit. I'm delighted to know you're likely to have a few weeks in my country, and I wish I could be at home to welcome you and take you round. But I'm spending the summer here. I want to see the Lake District and Scotland before I go back to Lisbon and start teaching.

It's a pity you have to visit Portugal in the summer, but now that you're a college teacher you probably have to take your holidays in

¹ exams /ig'zɑmz/, short for examinations /ig,zami'neiʃnz/.

July and August. Spring is the best time. There are wonderful wild flowers everywhere in the late winter and spring. When the summer comes the hot sun bakes the earth brown. But there are, of course, always plenty of other things to see besides wild flowers. And the summer heat in Portugal is not so unbearable¹ as in some parts of southern Europe. You'll find Portugal hotter than many parts of France, perhaps, but no part of Portugal is far from the sea. There's usually a fresh breeze,² and the nights are generally cool.

You must visit Lisbon. The best approach to³ Lisbon, is, I think by sea. You sail up the Tagus past Estoril and see the city, which is really beautiful, built on hills sloping down to the wide river. The houses have brightly-coloured walls, yellows, greens, tomato-red, and, of course, white. The streets are bordered with flowering trees.⁴ Many of the older houses and churches are covered with blue and white tiles, some with patterns on them and others with pictures. This kind of tile was introduced into Portugal by the Moors, but we've improved it. We use the tiles for decoration both indoors and out.

If you want good bathing, there are several good beaches between Lisbon and Estoril, fifteen miles down the river. There are plenty of public tennis courts, and plenty of good restaurants. If you'd like to see a fishing town, go to Cascais, about a mile from Estoril. You'll enjoy seeing the fishermen's nets laid out on the streets to dry, and their boats drawn⁵ up on the beach.

You must go to Sintra in the hills, nine miles behind Estoril. It's a wonderful place for anyone interested in architecture, as you are. There are two lovely royal⁶ palaces.⁷ The eighteenth-century



¹ *unbearable*: that it is impossible or difficult to bear.

² *fresh breeze*: pleasantly cool wind.

³ *approach to*: way of coming or going near to.

⁴ *are bordered . . . trees*: have lines of trees along them.

⁵ *drawn*: (here) pulled.

⁶ *royal*: of or for the family of a king, queen, or other great ruler.

⁷ *palace*: large and splendid house of a great noble, king, etc.



Portuguese fishing-boats

Seteais Palace is interesting, too, but it has been made into a luxury hotel,¹ and is, I'm sure, too expensive for you. Teachers are not often well paid, are they?

Have you ever seen bull-fights? You can see them in Portugal. Go to Villa Franca if you want to see a bull-fight. Our bull-fights are not like those in Spain. The bull's horns are padded,² so there's no danger to life. The bulls are not killed.

I envy you³ your cycling and camping holiday. It's much more fun than flying, or going by train. You'll be going through the Douro region⁴ on your way south, but you'll be too early for the grape⁵ harvest.⁶ The Douro region is where port wine comes from. Did you know that we've been sending port wine to England for

¹ *luxury hotel*: one that supplies more than is needed for comfortable living.

² *padded*: covered with pads (i.e. soft material).

³ *envy you*: am sorry that I am not also having.

⁴ *region*: area, district.

⁵ *grape*: fruit of the vine, from which wine is made.

⁶ *harvest*: season when crops are ready.

three hundred years, and that it's one of our most valuable exports?¹

One day I want to have a holiday in your country. I travelled through France on my way to Rome in 1950. (I was only ten years old.) It was the Holy Year, and I was taken there by my parents. We went by train and I particularly remember the journey along the Mediterranean coast. But what a lot of tunnels² there are between Spezia and Genoa! That part of the coast has some of the most beautiful scenery I know. The tunnels succeed³ each other every fifty or sixty metres and the train rushes⁴ into and out of the sunshine. You catch sight of blue sea and a brown sandy beach. You see a group of half naked⁵ people. You see a woman in a red bathing dress throwing a large yellow rubber ball to a girl in a green bathing dress. You see the ball flying through the air and then the train rushes into a dark tunnel, and you can never know whether the ball was caught by those outstretched⁶ arms. It's like seeing still⁷ photographs from a film instead of seeing the film on the screen.

Well, I must stop. I hope you enjoy your holiday. Do write and tell me all about it when you get back. By the way, do you like cats? In Portugal we're very fond of cats, so I hope you like them. People leave bits of food on a newspaper outside their doors for homeless cats! Our family cook, Florentina, argues every day with the fish-seller who comes to the back door. She enjoys trying to get his price down. After she's bought fish for the family, she starts another argument—this time about the price of the fish tails and heads she buys for our two cats.

I look forward to hearing from you.

With best wishes,

Yours sincerely,

Elvira

¹ *exports* (n.): goods sent to other countries. (Cf. *imports*: goods brought into a country.)

² *tunnel*: underground way, especially through a hill or mountain, for a road or railway.

³ *succeed*: (here) follow.

⁴ *rush*: go at great speed.

⁵ *naked*: without clothes on.

⁶ *outstretched*: stretched out, held out wide.

⁷ *still*: without movement.

FOR STUDY

VERBS WITH TWO OBJECTS

1. ENVY

- I envy you your new scooter.
He envied me my holiday in Greece.
I don't envy him his bad-tempered wife (i.e. I'm glad she isn't my wife).
I don't envy you the job (i.e. I'm glad I haven't to do the work).

2. ASK

- May I ask you a question?
Shall we ask that policeman the way to the station?
Ask him his name.
The second object may be a clause:
Ask them what they want.
He asked me where I'd come from.

3. SAVE (=make unnecessary)

- That will save me a lot of trouble.
Can't I save you the trouble of doing that?

SOME VERB PHRASES

1. GIVE UP

- She has had to give up playing tennis.
Mr Hill has given up smoking.
MARY: Guess where I've been this summer.
ANNE: The south of France?
MARY: No!
ANNE: Denmark?
MARY: No, but that's much nearer!
ANNE: Norway? Sweden?
MARY: No!
ANNE: Well, I give up!
MARY: I've been to the forests and lakes of Finland.

2. FALL BEHIND

I've fallen behind with my correspondence.

If you don't work hard at your English studies, you'll fall behind the other members of the class.

Harry has fallen behind in his work.

3. CATCH UP WITH

I'm trying to catch up with my letter writing.

The girls left the house at eight o'clock. Tom started ten minutes later, and as he is a fast walker, he soon caught up with them.

Mario was ill and was unable to study for a month. When he got well, he worked hard and soon caught up with the rest of the class.

4. CATCH SIGHT OF

I caught sight of Harry in a crowd of people going into the Euston Road Underground Station.

I just caught sight of Mary as I was leaving the cinema, but she jumped on a bus before I could speak to her.

5. LOOK FORWARD TO

We are all looking forward to seeing you next month.

She's not looking forward with any pleasure to the examinations.

6. CAN'T BEAR

I can't bear the heat here. (The heat here is unbearable.)

She couldn't bear to see the children looking so cold and hungry.

That man's very impolite. How can you bear him?

NOW (THAT), conjunction

- { The exams are over now, and I'm trying to catch up with my letter writing.
- { Now (that) the exams are over, I'm trying to catch up with my letter writing.
- { You're a college teacher now, so you probably have to take your holidays in July and August.
- { Now (that) you're a college teacher, you probably have to take your holidays in July and August.

LIKELY, PROBABLE, PROBABLY

Likely is an adjective and an adverb. It is much commoner as an adjective than as an adverb. The adjective *likely* is often used with a *to*-infinitive. The adjective *probable* is not used with a *to*-infinitive. Compare the use of *likely*, *probable* and *probably* in these examples:

- { We are likely to be in Portugal next month.
- { We shall probably be in Portugal next month.
- { Which team is likely to win?
- { Which team will probably win?
- { Where are you likely to be this afternoon?
- { Where shall (*or* will) you probably be this afternoon?

In the construction with *it* and a *that*-clause, *likely* and *probable* may both be used:

Is it likely (probable) that he will come?

Compare these answers:

- { Yes, he's quite likely to come.
- { Yes, he'll probably come.

The adverbs *likely* and *probably* may both be used after adverbs of degree in answers:

Do you think he'll succeed?

Oh yes, very likely (*or* probably).

STILL

1. Adverb: Jack is *still* in bed. He is *not* up *yet*.
2. Adjective: Keep still, please, while I take your photograph.

Compare:

He's still standing (i.e. has not sat down yet).

He's standing still (i.e. without making any movement).

FOR (a new use)

When I say the weather was warm, I mean warm for England (i.e. when we consider what kind of weather is usual in England).

The weather is rather cold for August (i.e. colder than we might expect in August).

She is tall for her age (i.e. taller than most children of her age).

Your English is quite good for a beginner (i.e. considering you are only beginning to learn English).

You climb rocks well for so young a girl (i.e. considering that you are a young girl).

STRESS AND PRONUNCIATION (3)

NOUNS AND VERBS

	<i>export</i>	<i>import</i>	<i>progress</i>	<i>record</i>	<i>transport</i>
<i>n.</i>	'eks'pɔ:t	'impɔ:t	'prɒgres	'reko:d	'transpɔ:t
<i>v.</i>	eks'pɔ:t	im'pɔ:t	prə'gres	ri'ko:d	trans'pɔ:t

'Imports of raw materials into Great Britain have to be paid for by 'exports of manufactured goods.

Wine is ex'ported from France to many countries.

Half of Great Britain's food is im'ported.

You are making good 'progress in your study of English.

You are pro'gressing well in your study of English.

The programme was re'corded. It wasn't a 'live¹ broadcast'.

We have 'records of several of Mozart's operas.

Mr Dodds has no car, so he always uses public 'transport (i.e. buses, trams, trains).

The air lines all 'transport (=carry) goods as well as passengers.

SPELLING (4)

Silent *e*

Many words end in silent *e*: for example, *live*, *save*, *noise*, *peace*, *true*, *comfortable*.

1. When a suffix beginning with a vowel sound is added to such words, the *e* is generally dropped, but there are exceptions.

(a) The *e* is dropped before *-ing* added to verbs.

advise	come	live	shake	value
advising	coming	living	shaking	valuing

(b) The *e* is dropped before *-able* and *-ible* added to nouns and verbs.

advise	cure	excite	excuse (<i>v.</i>)	
advisable	curable	excitable	excusable	
force	move	pleasure	sense	value
forcible	movable	pleasurable	sensible	valuable

Note however:

change	changeable	peace	peaceable
--------	------------	-------	-----------

¹ *live* (*adj.*) /laɪv/.

2. When a suffix that begins with a consonant is added to a word that ends in silent *e*, the *e* is, with a few exceptions, kept.

- (a) When the suffix *-ly* is added to an adjective that ends in silent *e*, the *e* is usually kept.

entire	false	fine	late	nice	polite	safe	sure
entirely	falsely	finely	lately	nicely	politely	safely	surely

- (b) Exceptions to the keeping of *e* when *-ly* is added:

true	whole
truly	wholly

- (c) If the adjective ends in *-le*, the *-le* is dropped when the suffix *-ly* is added.

gentle	noble	idle
gently	nobly	idly

- (d) The *-le* is also dropped from adjectives ending in *-able* and *-ible* when the suffix *-ly* is added.

comfortable	fashionable	forcible	pleasurable	sensible
comfortably	fashionably	forcibly	pleasurably	sensibly

- (e) When the suffix *-tion* is used to form a noun from a verb ending in silent *e* after *t*, the letters *te* are dropped.

associate	celebrate	complete	create	dictate
association	celebration	completion	creation	dictation

- (f) When the suffix *-y* is added to a noun ending in silent *e* to make an adjective, the *e* is dropped.

bone	ease	ice	noise	smoke	snake	stone	taste
bony	easy	icy	noisy	smoky	snaky	stony	tasty

- (g) When the suffixes *-ful*, *-hood*, *-less* and *-ment* are added, the *e* is kept.

<i>-ful</i> :	careful, hopeful, useful
<i>-hood</i> :	falsehood
<i>-less</i> :	careless, homeless, hopeless, tireless, useless, wireless.
<i>-ment</i> :	advertisement, amazement, amusement, announce- ment, excitement, movement.

When *-ment* is added to *judge* and *acknowledge*, two spellings are accepted: *judgement* and *judgment*; *acknowledgement* and *acknowledgment*.

Note, also, *wise* /waɪz/ and *wisdom* /'wɪzdəm/, where the dropping of the *e* shows the change from /ai/ to /i/.

READING-TEXT FIVE

SAILPLANES AND GLIDERS

§ 1

(A newspaper item)

Dover, 15 May 1955

The English Channel was crossed by a two-seater sailplane for the first time yesterday.

The sailplane left Lasham, Hampshire, the headquarters of Surrey Gliding Club, at 10.55 a.m., and by 1 p.m. the two men who were flying it had reached Dover. Here they found a strong upward current which took them to 8,100 ft, high enough for a safe Channel crossing. They crossed in 20 minutes, and reached the French coast at 4,000 ft. Here they found more up-currents, which made it possible for them to continue their flight. They landed at Louvain, 250 miles from their starting-point.

There have been three flights across the Channel in single-seater sailplanes.

§ 2

The newspaper item above is one of many items about the now popular sport of gliding. Only very rich people can afford to own and fly aeroplanes. Not many people can afford to buy a sailplane. But it costs comparatively little¹ to join a gliding club and enjoy the excitement of flying silently and without effort in a motorless aircraft.

§ 3

When these motorless aircraft were first made, they were called gliders. Today the kinds used by gliding clubs for sport are usually known as sailplanes. The word *glider* is now used for those motorless aircraft that are towed² behind powered³ aircraft, to be released⁴ when their destination is reached. During the Second World

¹ *comparatively little*: not much compared with (the cost of buying an aeroplane or a sailplane).

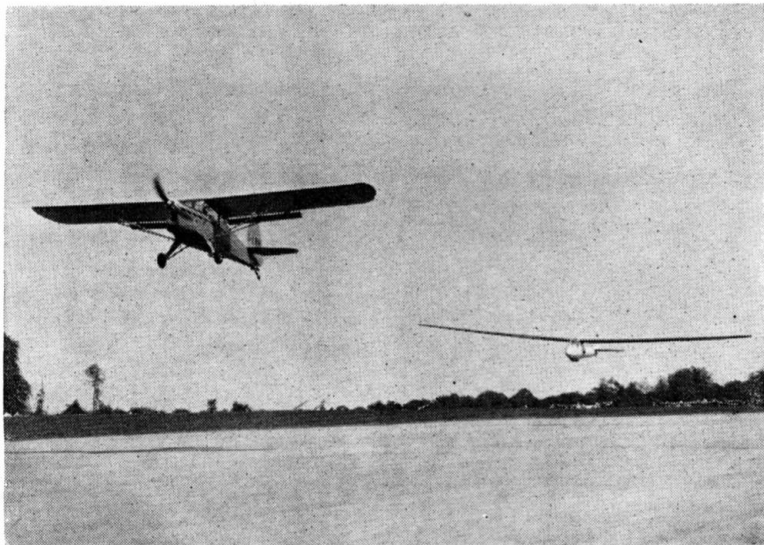
² *tow*: pull (a ship, motor-car, glider) along by a rope, etc.

³ *powered*: having an engine or engines to provide power.

⁴ *released*: unfastened.

War gliders were used by both sides for carrying troops¹ and supplies.

Today, in America, gliders are used for carrying mail.² A plane towing a number of gliders reminds us of a tug towing a line of barges on the Thames, or in a harbour. The gliders used in America for mail can be pulled off the ground by an aeroplane in full flight³ on its return journey.



A glider being towed

§ 4

The men who first experimented with sailplanes hoped to imitate⁴ the flight of birds. They had seen large birds remaining in the air for long periods of time with wings outstretched but unmoving. They had noticed that these birds were able to gain height⁵ without making any effort.⁶

¹ *troops*: (in plural) soldiers.

² *mail*: letters, etc., sent or delivered by post.

³ *in full flight*: while flying fast.

⁴ *imitate*: copy, act like.

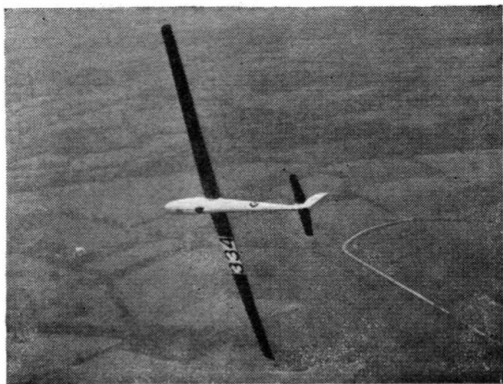
⁵ *gain*: obtain; *gain height*: go to a greater height.

⁶ *make an effort*: try hard.

In 1911 one of the Wright brothers, who had built a successful aeroplane in 1903, made a glider and fitted it with controls¹ like those used in their plane. He stayed up in the air in this glider for nearly ten minutes.

§ 5

Gliding did not make much progress until after the First World War. It then became a popular sport in Germany. Much was learnt about the use of air currents. It is a simple matter² to launch a sailplane, either by using a catapult or by tow-



A sailplane

ing it behind an aeroplane and then releasing it. But if the air is still the sailplane will move in a downward path. A well-designed³ modern sailplane, flying at 50 feet per second, loses height at the rate of 2 feet per second. If there is no up-current of air, therefore, it can glide for a distance equal to twenty-five times its height above the ground.

This explains why, for the flight across the Channel described in the news item, a height of 8,000 feet was more than enough for a safe crossing.

§ 6

If the air is rising fast, a sailplane can climb. Many gliding clubs are in hilly districts, because when the wind blows against the sloping side of a hill the air is turned upwards, and enables⁴ a sailplane to climb. In order to reach great heights, however, the

¹ *fitted it with controls*: put controls into place in the glider.

² *It is a simple matter*: it is quite easy.

³ *well-designed*: built to a good design (or plan).

⁴ *enable*: make able; *enable a sailplane to climb*: make it possible for a sailplane to climb.

pilot¹ of a sailplane must find what is called a 'thermal', that is, a column of air rising from heated ground. Such rising currents of warm air can often be found on sunny days, for example, over rocky or stony areas of land.

§ 7

The pilot of a sailplane has much to learn before he can make long-distance, cross-country flights. His greatest problem is to gain sufficient height. When he finds a thermal, he flies in circles in order to keep inside its area and make full use of it. Clouds often form at the top of a thermal, and these clouds sometimes produce more up-currents. If, with the help of these, the pilot can fly towards a range of mountains,² he will probably find waves of air that will carry him still higher. In 1942, a German pilot reached 37,000 feet above sea-level by this means.

§ 8

Powered aircraft, especially if they have jet engines, are noisy, even inside the cabin. The pilot of a sailplane flies in silence,³ like the pilot of the old-fashioned balloon.⁴ As he learns to make the best use of air currents, he can make quite long flights when conditions are favourable.⁵ Flights of several hundred miles have been made, both in single-seater and multi-seater⁶ sailplanes.

§ 9

Those who wish to practise⁷ this new sport must belong to a gliding club. A sailplane cannot rise into the air without help. The sailplane may be landed in quite a small area, however, and does not require the long runway⁸ of an airport. It lands on a single skid⁹ or wheel.

¹ *pilot*: (here) person who controls the aircraft.

² *range of mountains*: row or line of mountains.

³ *in silence*: silently; without noise.

⁴ *balloon*: bag filled with gas lighter than air.

⁵ *favourable*: helpful.

⁶ *multi-seater*: having more than one seat.

⁷ *practise*: do regularly in order to learn.

⁸ *runway*: concrete path for aircraft taking off or touching down.

⁹ *skid*: piece of wood or metal fixed underneath the sailplane, to lower the speed when landing.

FOR STUDY

MEANINGS

1. CURRENT

1. This is the switch with which you turn the (electric) current on or off.
2. Scientists are studying the currents of the Pacific Ocean.
Although he was a good swimmer, the current was too strong for him and he was drowned.
3. A cold current of air came in when I opened the window.
A strong up(ward) current of air carried the sailplane up to 5,000 feet.

2. CROSSING

The sea was smooth, so we had a pleasant crossing from Dover to Calais.

A height of 8,000 feet is quite safe for a Channel crossing in a sailplane.

3. BEACH, COAST, SHORE, ASHORE

There are several good bathing beaches between Estoril and Lisbon.

I prefer a sandy beach to a stony beach.

The children were building sand castles on the beach.

The roads out of London were filled with cars going to the coast.

The ship sailed along the coast.

Deal and Dover are on the south coast.

We walked along the shore of the lake.

The passengers were glad to leave the ship and go ashore (=on to the shore).

PRACTISE (*v.*), PRACTICE (*n.*)

The verb is spelt with *s* and the noun with *c*. Both words have the pronunciation /'praktis/. Cf. *advise* (*v.*) /əd'vaiz/ and *advice* (*n.*) /əd'vais/.

If you want to fly a sailplane you must practise regularly.

Mary practises the piano two hours a day.

If you practise speaking English whenever you can, you will soon speak well.

The church choir meets to practise every Friday evening.

Are you going to the choir practice on Friday evening?

Mary can't go to the cinema until she has done her piano practice.

You would certainly beat me at tennis; I'm *out of (not in) practice* (i.e. unable to play well because I have not had any practice recently).

INTERROGATIVES (1)

WHAT? WHICH?

What is used when the question asks for a selection from an indefinite or unknown number.

What reasons did he give for his absence?

What foreign languages do you know?

What is used when no selection is possible because the answer must be specific.

What's your telephone number?

What's the French word for 'breakfast'?

What time does your train leave?

Which is used when the question asks for a selection from a limited number.

Which syllable is stressed in 'photographer'?

Which train are you taking, the 9.30 or the 11.45?

Which of these books is yours?

If there is a choice between two things only, *which* is always used. If there is a wider choice, either *what* or *which* may be used, depending upon whether the speaker is thinking of all the possibilities or of only a limited number of them. A speaker might say either 'What train shall we go by?' or 'Which train shall we go by?' If he uses *what*, he has in mind an indefinite number of possible trains. If he uses *which*, he has in mind a limited number of trains, perhaps the fastest trains, or those that leave at the times that are most convenient.

The examples below illustrate the uses of *what* and *which*.

- { What subjects is he studying?
- { Which subject does he like best?
- { What European countries have you visited?
- { Which European countries do you enjoy visiting most?
- { What are your first names, Mr Hill? (They're Henry Septimus.)
- { Which of these two names do your friends generally use?
- { What would you like to drink?
- { Which do you prefer, Ceylon tea or China tea?

POSITION OF STRESS (2)

NOUN + NOUN in *-er* or *-or*

Compounds of this kind are in some cases written and printed as one word (e.g. *sleepwalker*), in some cases with a hyphen (e.g. *tax-collector*), and in some cases as two separate words (e.g. *radio announcer*).

In the examples that follow there is a primary stress on the first noun, but not on the second.

'*Bookseller*, person who sells books.

'*Bus driver*, man who drives a bus.

'*Hair dresser* (or '*Hair-dresser*), person who dresses and cuts hair.

'*Pencil-sharpener*, tool for sharpening pencils.

'*Tax-collector*, official who collects taxes.

'*Theatre-goers*, people who go to the theatre.

'*Sleepwalker*, person who walks in his sleep.

'*Press photographer*, person who takes photographs for the newspapers.

When the second noun, instead of indicating the agent, shows identity with the first noun, there is a primary stress on each.

A '*child actor*, an actor who is a child.

A '*woman driver*, a driver who is a woman.

'*Lady doctors*, doctors who are women.

INTONATION IN QUESTIONS (I)

1. If a question begins with an interrogative word or phrase, there is usually a falling tone on the word (or the stressed syllable of the word if it has more than one syllable) that is most prominent. Examples:

- ˊWhat's your ˋname? ˊWhere do you ˋlive?
- ˊHow long have you ˋlived there?
- ˊWhy have you come ˋhere? ˊWho sent you to ˋme?
- ˊHow many ˋchildren have you got?

2. If a question begins with a verb, there is usually a rising tone on the word that is most prominent. Examples:

- ˊIs your name ˋGreen? (or Is ˋyour name ˋGreen?)
- Do you ˋlive in this town?
- Have you lived here ˋlong?
- Have you any ˋchildren?
- Were you sent to me by your ˋfather?

3. Questions beginning with an interrogative word may, however, have a rising tone. The use of a rising tone may indicate:

(a) personal interest in the person spoken to, making the questions less formal.

- ˊWhere do you ˋlive?
- And ˊhow long have you ˋbeen here?

(b) a request for repetition, with the rising tone on the interrogative word, or an exclamation.

MRS DON: I paid £5 for this hat.

MR DON: ˋHow much did you say?

Compare the two answers to the question 'what?' below:

(a) MRS HILL: I've got something in my ˋshoe.

MR HILL: ˋWhat? (i.e. ˋWhat have you got in your shoe? Is it a ˋnail?)

(b) MRS HILL: I've got something in my ˋshoe.

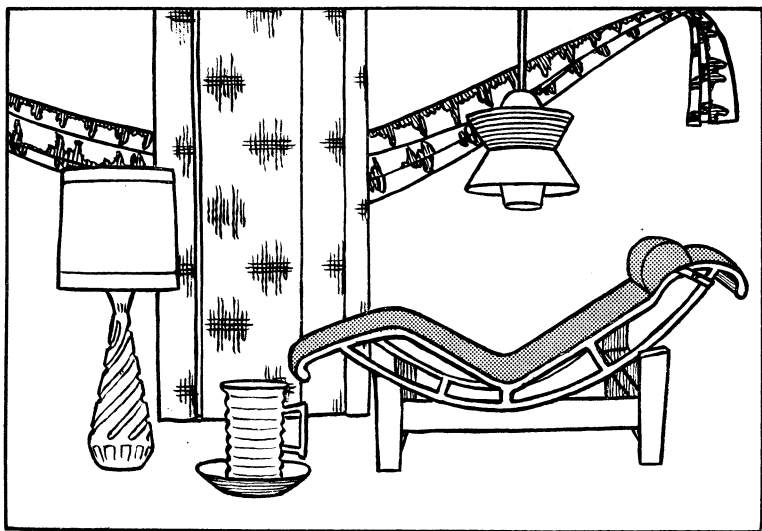
MR HILL: ˋWhat? (Either: 'ˋWhat did you say?', or perhaps an exclamation of surprise.)

4. Exclamations in interrogative form, when they begin with a verb, usually have a falling tone.

- ˊDoesn't she look ˋpretty!
- ˊHasn't it been ˋwarm today!
- ˊWasn't it ˋnaughty of Mary to pull the cat's tail!

READING-TEXT SIX

ADVERTISING



(Anne and Jack are drinking coffee at one of the numerous coffee bars selling *espresso café*¹ that became so popular during the early 'fifties.² They have met two friends there. David is a young journalist³ and Mavis is a young art student.)

§ 1

JACK: How are you liking your work, David?

DAVID: Oh, I'm finding it very interesting. I'm sure I'll like Fleet Street.⁴

ANNE: And you, Mavis? How are you liking your work at the Slade?⁵

¹ *espresso café*: Italian-style coffee made in a machine.

² *the early 'fifties*: the years 1951–2–3–4.

³ *journalist*: person who works for a newspaper.

⁴ *Fleet Street*: street in London where there are many newspaper offices.

⁵ *the Slade*: the Slade School of Art, University College, London.

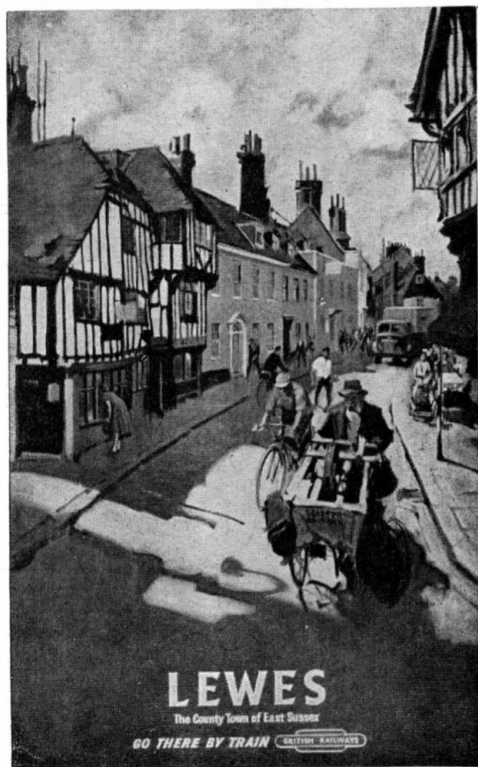
MAVIS: Oh, it's lots of fun.¹ The students there are a jolly² crowd.

JACK: Is it possible to make a reasonable living from art today? I mean, while you're not very well known. Well-known artists can get good prices for their work, I suppose.

MAVIS: A good many of us go in for commercial art nowadays.

ANNE: You mean drawing designs for dress and curtain materials, and things like that?

MAVIS: Yes, and patterns for china.³ There's a lot of well-paid



¹ *lots of fun*: very enjoyable.

² *jolly*: happy, full of joy.

³ *china*: cups, saucers, plates, dishes, etc.

work in advertising, too. And illustrating stories for magazines and textbooks.

JACK: Some of the posters¹ we see are really first-class, I think. Those posters that London Transport uses, showing places in and near London, served by their buses and coaches,² for example. And those used by British Rail³ showing holiday resorts.⁴ I enjoy looking at them while I'm waiting on the platform for my train.

§ 2

ANNE: The newspapers and magazines are full of illustrated advertisements. Most of them are very well done, but I don't always approve of them.

DAVID: What's wrong with them, Anne?

ANNE: I don't like to be told what to buy.

DAVID: Oh, but the advertisements help you to choose what's best, don't they?

ANNE: Some of them have useful information, perhaps. But most of them do nothing but tell you to buy. They tell you to 'Drink more milk' and 'Eat more fruit'. They tell you what kind of petrol to put in your tank, what kind of soap-powder to wash your clothes with, what kind of breakfast food to give the children, what kind of toothpaste to clean your teeth with. I can't believe there's much difference between one kind of toothpaste and another!

§ 3

JACK: I agree with you, Anne. The petrol companies must spend hundreds of thousands of pounds on advertising. I wonder if they'd be able to take a penny off the price of a gallon of petrol, if they stopped spending all that money on advertising.

DAVID: I doubt it. And if they stopped advertising, your morning paper would probably cost you a penny or twopence more. No newspaper could sell at its present price without the money it gets from advertising.

¹ *poster*: advertisement (to be) put on walls, in railway stations, etc.

² *served by . . . coaches*: for which London Transport supplies bus and coach services.

³ *British Rail*, official name for the railways in Britain, owned by the State.

⁴ *holiday resorts*: places visited by large numbers of people for their holidays.



MAVIS: Don't you like the wonderful coloured advertisements you get in the weeklies,¹ Anne? Especially in the women's magazines. I often find the advertisements more exciting than the reading matter.²

ANNE: Oh, I find some of them attractive. I like those showing wonderful kitchens and furniture. That's because Jack and I are getting married soon, and we're interested in furnishing. And I read the food advertisements. They sometimes give useful recipes.³

MAVIS: What kind of advertisements do you really dislike?

ANNE: The picture strip kind. You know what I mean: the man who can't do his office work properly,⁴ who's going to lose his job, perhaps. Then someone tells him to take⁵ something or other⁶ every evening before he goes to bed. Then you see a picture of him afterwards, full of life and energy,⁷ and getting a rise in salary or being made manager of the company.

DAVID: Yes, I know the kind of advertisement you mean. But the public⁸ likes picture strips. So do I. I always look at that kind of advertisement. And I usually remember the name of the product that's being advertised.

JACK: We'll become a nation of illiterates⁹ if this sort of thing goes on. People are content¹⁰ to look at pictures, pictures that tell a story. They'll forget how to read.

DAVID: Oh, but you're forgetting the little balloons! There's always some reading matter in the strips! And in any case, many things can be described more easily in pictures than in words.

MAVIS: And these advertisements do have one strong point in their favour.¹¹ They do provide work for the commercial artist.

¹ *weeklies*: publications that come out once a week.

² *reading matter*: anything that is to be read.

³ *recipe*: list of things needed, amounts, etc., and information about how to use them (to make something to eat or drink).

⁴ *properly*: in the right way.

⁵ *take*: (here) eat or drink.

⁶ *something or other*: some kind of thing; this thing or another thing.

⁷ *full of life and energy*: working hard and happily.

⁸ *the public*: people in general.

⁹ *illiterate* (*n. and adj.*): (person) unable to read or write.

¹⁰ *content*: satisfied.

¹¹ *one strong point in their favour*: one good point, one thing that is a reason for approving of them.

§ 4

DAVID: I suppose you never look at commercial television, do you, Anne?

ANNE: No, I don't. I think it's terrible to have one's home invaded¹ by people talking to you from the screen and telling you to buy this, that and the other. Especially when the advertising comes right in the middle of a play or a concert of good music.

DAVID: Oh, but *does* it? Many of the advertisements are well done, and don't interfere with² the programme. It's like newspaper advertising, isn't it? A question of money again. Someone's got to pay the cost of these television programmes. Isn't it better to let the advertisers pay the cost?

JACK: I'd rather pay an annual licence fee,³ as we do for B B C sound and television broadcasts.

MAVIS: Are you and Anne against advertising of any kind?

ANNE: Oh, no. Some kinds can be quite useful.

JACK: Books, for example. I like to know what new books are being published so that I can ask for them at the public library. I read the book reviews, but not all the new books are reviewed.⁴ There isn't enough space in the dailies and weeklies, probably.

ANNE: And I want to know about what's on⁵ at the theatres, what the programmes are at the concerts, what new films there are.

§ 5

DAVID: It strikes me,⁶ you and Jack are a couple of young highbrows!⁷ Are you interested only in serious things?

ANNE: We *are* interested in serious things! Is that something to be ashamed of?⁸

¹ *invade*: (here) enter (a place) without being asked or invited.

² *interfere with*: (here) come in the middle of, and spoil one's enjoyment of (the programme).

³ *annual licence fee*: payment, made once a year, for permission to receive broadcast programmes.

⁴ *review*: (*v.*) write an account of (new books, etc.) for the newspapers, weeklies, etc.; (*n.*) such an account.

⁵ *what's on*: what plays, etc., are being performed.

⁶ *It strikes me*: I have the idea (that . . .).

⁷ *highbrow* (*n. and adj.*): (person) with interests and tastes that are thought to be higher than those of most people. (Cf. *lowbrow*.)

⁸ *be ashamed of something*: feel that one has done something wrong or foolish.

MAVIS: Not at all, Anne, but we can't be serious *all* the time!

JACK: So many advertisements are obviously untrue!¹ How many kinds of soap-powder and synthetic² detergent³ are there? More than you can count on the fingers of one hand, I'm sure. And every one of them says, 'OZO—or whatever the name is—washes whitest!'

MAVIS: Does it matter?⁴ People learn to take such statements with a grain of salt.⁵ They try half a dozen kinds of soap-powder and decide for themselves.

§ 6

JACK: Don't you think advertisements sometimes cause people to buy things they don't need? The men who write them are so clever! They persuade people that⁶ they *must* have a new washing-machine or a new refrigerator—to keep up with⁷ the neighbours.

DAVID: That may be true. Some advertisers do make use of social snobbery.⁸ But social snobbery is quite strong, isn't it? Advertisers are not to blame if they sometimes make use of it. I've known people who've bought a thing just because they've seen that their neighbours have one.

MAVIS: The advertisers are not always successful, though. My father has had his car for nine years. He's quite satisfied with it, in spite of the pages and pages of advertisements of new cars.

§ 7

ANNE: I think the worst offenders⁹ are the cosmetic¹⁰ manufacturers. The women's magazines are full of their advertisements.

MAVIS: You're not opposed to¹¹ the use of make-up, are you?

¹ *obviously untrue*: quite clearly untrue.

² *synthetic*: (of substances) artificially made, not natural.

³ *detergent*: substance (e.g. soap) used for getting dirt out of things.

⁴ *Does it matter?*: Is it important? Need you trouble about it?

⁵ *grain*: very small hard bit (e.g. a grain of sand, salt, gold); *take something with a grain of salt*: feel doubtful about its truth.

⁶ *persuade people that*: make people believe that.

⁷ *keep up with*: make progress (in owning things, etc.) at the same rate as.

⁸ *social snobbery*: giving too much respect to position in society, wealth, etc.

⁹ *offender* (from *offend*. v., do wrong): person who does wrong.

¹⁰ *cosmetic*: substance used to make the skin or hair more beautiful.

¹¹ *be opposed to*: be against, consider wrong or harmful.

ANNE: No, I use both face powder and lipstick. But I don't buy the widely advertised kinds. Mine cost less than half the prices of the kinds you see advertised everywhere—and they're just as good.

§ 8

DAVID: I heard a good story about a firm of face-cream manufacturers the other day. They put a new kind on sale at 5/- a jar. It didn't sell at all well. So they gave it a new name, packed it in a new kind of jar, put up the price to 10/-, and spent thousands of pounds on advertising it. In a few months it was selling almost faster than they could manufacture it.

JACK: Lots of people firmly¹ believe the more something costs, the better it must be. Your story proves what I said earlier, doesn't it? Goods could be much cheaper if the advertising costs were cut down.²

DAVID: I'm not sure that that's always true. If advertising results in higher sales the manufacturers may be able to use mass production.³ That usually means lower costs and cheaper goods.

ANNE: Won't there be mass production anyway, if the article is something that everybody needs?

MAVIS: Motor-cars are mass produced. The motor-car manufacturers spend millions on advertising.

JACK: That's because there's so much competition. If there were only one company mass producing cars, advertising would be unnecessary and the cost could be saved.

DAVID: That raises⁴ quite a different question—whether competition serves any useful purpose. We'd better not start discussing that or we'll never get home this evening.

BE THE JONESES!

(An advertisement of the Bell Telephone System of America.)

A Part of Good Living—your telephone by your side. With a telephone in your living-room, bedroom, kitchen and playroom, it isn't a question of keeping up with the Joneses. You *are* the Joneses!

¹ *firmly*: strongly.

² *cut down*: made lower.

³ *mass production*: production of a large number of articles all exactly the same.

⁴ *raises*: (here) brings up for discussion.

FOR STUDY

SOME NON-CONCLUSIVE VERBS

The verbs *like, dislike, love, know, understand, find, forget, remember*, and some others, are used chiefly in the two simple tenses (Simple Present, *I like*, and Simple Past, *I liked*). Liking, disliking, knowing, and understanding cannot be started or stopped at any time we wish. We cannot say that they will come to an end (or *conclusion*). These verbs are sometimes called *non-conclusive* verbs.

If a man says 'I know French', or 'I understand Italian', or 'I like travelling by sea' or 'I dislike travelling by air', we suppose that his knowledge, understanding, liking, and disliking, will continue.

These verbs, therefore, are seldom used in the progressive tenses. The progressive tenses show an activity *in progress*, an activity that will, sooner or later, end. We do not say 'I am knowing French' or 'I am understanding Italian'.

It is possible, however, to use some of these verbs in the progressive tenses, in special cases. The examples below illustrate the difference between some of these verbs used in the simple tenses and in the progressive tenses.

JACK: How are you liking your new job, David?

(In this question Jack uses the progressive tense because David's job is a new one. Perhaps David has not yet had enough time to decide whether he will like working in Fleet Street.)

ANNE: How are you liking your work at the Slade, Mavis?

(Here, again, Anne uses the progressive tense because Mavis has only recently started to study at the Slade School of Art. Perhaps Mavis has not yet decided whether she will enjoy her work there.)

DAVID: I'm finding my work in Fleet Street interesting.

(Here David uses the progressive tense because there has not yet been time for him to learn whether the work will continue to be interesting.)

Compare:

Do you like Puccini?

(Here the simple tense is used, because we have had many opportunities of hearing Puccini's operas, and to form an opinion.)

How are you liking New York?

(Here the use of the progressive tense suggests that the person to whom the question is put has not been in New York long. So he has not yet had time to form an opinion.)

Forget is a non-conclusive verb, but it is sometimes used in the progressive tenses. Here are examples of this verb in several tenses, with notes to explain their use.

I've forgotten the Latin I learnt at school. (*Now* I cannot read Latin.)

I forget the French word for 'wrist'.

(The use of the simple present tense suggests that the speaker knows the French for 'wrist' and that it will come back to him again.)

I forgot to post the letters you gave me.

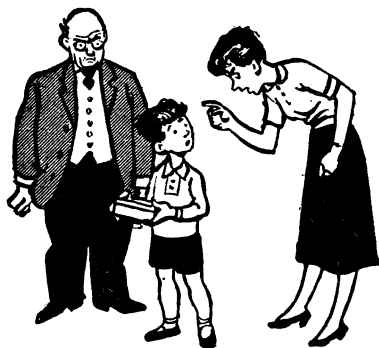
(Simple past tense for a failure of memory in the past.)

I'm forgetting my umbrella!

(This might be said by a person who is just leaving a building without his umbrella, but who remembers it at the last moment. It means, 'I almost forgot my umbrella'.)

When David says, 'But you're forgetting the little balloons', this is a kind of reminder: 'Don't forget the little balloons.'

If a mother says to her small son, 'You're forgetting your manners, Peter', this, too, is a kind of reminder. It means, 'Please don't forget your manners, Peter'. Perhaps Peter has failed to say 'Thank you' for a present.



THE . . . THE . . .

The is used adverbially with comparative adjectives and adverbs. It shows a decrease or increase at the same rate.

The more money he earns, the more he spends.

The longer I listen to Mr Gray, the more I like him.

The longer I listen to Mrs Gray, the less I like her.

The sooner you start, the sooner you'll finish.

Some people think that the more something costs, the better it must be.

The larger your car, the more petrol you will have to buy.

MATTER

1. (Verb) *be serious, be of importance*. Used chiefly in interrogative, negative and conditional sentences:

Will it matter if I come in the afternoon instead of in the morning?

No, it won't matter at all.

It doesn't matter much if you're a few minutes late.

2. (Noun) *something having importance*:

It's no matter (=It doesn't matter).

3. (Noun) *what is printed or written*:

This magazine has a lot of pictures, but very little reading matter.

4. (Noun) Always *the matter*, singular with the definite article:

Is there anything the matter with him? (i.e. Is he ill or in trouble?)

What's the matter with this? (=What's wrong with it? Isn't it satisfactory?)

ON

What's on at the Rex Cinema this week? (What films are being shown?)

What's on at the theatre now? (What play is being performed there?)

Have you anything on this evening? (Have you made plans to do anything or go anywhere?)

What's going on here? (What's happening?)

DAILY, WEEKLY, MONTHLY

These words are used as adjectives, adverbs and nouns.

The Times is a daily newspaper. (*adj.*)

The *Spectator* is published weekly. (*adv.*)

The *London Magazine* and *Encounter* are two well-known English monthlies. (*noun*)

Note also *hourly* (*adj.* and *adv.*).

There is an hourly service of buses. (*adj.*)

The buses run hourly. (*adv.*)

GO IN FOR

Do you go in for tennis?

A good many students go in for commercial art nowadays.

She says she's not going in for teaching; the salaries are too low.

INTERROGATIVES (2)

WHO?

Who has the form *whom*, used as Direct and Indirect Object, and the possessive form *whose*. *Whom* is rarely used in the spoken language. For the use of *who(m)* as a relative pronoun, see the 'For Study' notes in Book One, pages 102-3, and Book Two, pages 100-3.

Who is both singular and plural.

Who is that man? Who are those men?

Who is used when there is an unlimited choice, *which* when the choice is limited.

Who wants to go to Italy with me in my car?

Which of you can take turns at driving the car?¹

The examples below illustrate the use of *who*, in spoken English, where *whom* would be used in formal written English:

Who did you give it to?

Who are you going to meet?

Who are you buying it for?

Who did you want to see?

Who did you learn English from?

¹ The answer might be 'We all can', but the speaker supposes that not all the persons are able to drive.

POSITION OF STRESS (3)

The *-ing* form of the verb may be:

1. The present participle:

The cat was sleeping in the sun.

2. A participial adjective:

Let sleeping dogs lie.¹

3. A gerund (or verbal noun):

The campers got into their sleeping-bags.

It is useful to distinguish between the participial adjective and the gerund when one of these is used to qualify another noun.

When a noun is qualified by a participial adjective, the noun and the participial adjective are stressed equally: '*sleeping* 'dogs. When a noun is qualified by a gerund, there is a primary stress on the gerund but *not* on the noun that follows: '*sleeping-bag*. If the noun has more than one syllable, there may be a secondary stress: '*dancing-*, *master*.

Compare the following:

A '*flying* 'saucer, a saucer-like object that flies across the sky
(participial adjective).

'*Flying* suits, clothes worn by the crews of aircraft (gerund).

A '*flying-field*, area of land for flying (gerund).

'*Sleeping* 'dogs, dogs that are sleeping (participial adjective).

A '*sleeping-car*, railway car with beds (gerund).

A '*dancing* 'doll, a doll that dances (participial adjective).

A '*dancing-*, *master*, a man who teaches dancing (gerund).

A '*walking-stick*, a stick that a person carries while walking
(gerund).

'*Smiling* 'faces, faces that are smiling (participial adjective).

'*Crying* 'children, children who are crying (participial adjective).

The '*dining-room*, the room in which meals are eaten (gerund).

The '*starting-point*, the point for starting a journey (gerund).

¹ A proverb that means: 'Be careful not to start trouble when things are quiet'.

READING-TEXT SEVEN

A HOUSE OF THEIR OWN (2)

(Anne and Jack, and Jack's parents, are at the offices of Mr Reed, the architect who is to design their house. Mr Wells has already told Mr Reed how much money he is willing to pay for the house. This sum is larger than Jack expected, and it will be possible to have three bedrooms.)

§ 1

MR WELLS: You're quite sure you want a two-storey house and not a bungalow?¹

ANNE: Both Jack and I would rather have a two-storey house. There are so many bungalows nowadays, and I think so many of them are ugly. And I hate the idea of sleeping on the ground floor.

MR REED: There's no need for a bungalow to be ugly. I've designed some that are quite attractive. At least I think so.

MRS WELLS: A bungalow has advantages² for elderly people. No stairs to climb up and down. But Anne and Jack are young.

MR REED: How wide is that building plot you've bought?

JACK: About 60 feet,³ I think.

MR REED: 60 feet. In that case I don't advise a bungalow. Are there houses on each side?

JACK: Yes, two-storey houses on each side. A bungalow between them would be out of place,⁴ wouldn't it?

MR REED: I quite agree. Then it's to be a two-storey house. Is that agreed?⁵

ANNE AND JACK: Yes.

¹ *bungalow*: house with all rooms on one floor.

² *advantage*: something likely to be useful or helpful.

³ *60 feet*, about 20 metres.

⁴ *would be out of place*: would not be right; would be unsuitable.

⁵ *Is that agreed?*: Do all of us agree to that?

§ 2

MR REED: Have you decided how many rooms you want?

JACK: Two bedrooms, I think. A double bedroom¹ for ourselves, and another not quite so large.

MRS WELLS: You'd better have three, Jack. One for the child—or children. You'll be having children, Anne?

ANNE: Yes, we intend to have children.

MRS WELLS: And a third bedroom for visitors. Or for the children when they grow too big to sleep in the same room.

JACK: But won't three bedrooms make the house rather too expensive, Father?

MR WELLS: That's all right, Jack. Let's have three bedrooms, then. A bathroom, of course, and two w.c.s—one upstairs and one downstairs.

MRS WELLS: Do you like built-in furniture,² Anne? What about having wardrobes³ built into the bedrooms?

MR REED: An excellent idea, Mrs Wells! We design built-in furniture for most of our houses. It saves space, and is cheaper, usually, than buying separate pieces of furniture.

ANNE: I'd love that, Mrs Wells. What about you, Jack?

JACK: I agree. It will cost us much less to furnish the house if the wardrobes are built in. But it's going to cost you a pretty penny,⁴ Father!

MR WELLS: Very well, Mr Reed, built-in wardrobes in the bedrooms.

§ 3

MR REED: Now, the downstairs rooms. Am I to design a living-room and a separate dining-room, or a room that can be used for general purposes?⁵

MRS WELLS: That's a question for Anne, I think.

¹ *double bedroom*: bedroom for two persons.

² *built-in furniture*: furniture that is a part of the room and that cannot be moved.

³ *wardrobe*: large piece of furniture in which to hang clothes (suits, coats, etc.).

⁴ *a pretty penny*: a large sum of money.

⁵ *for general purposes*: for several different purposes (e.g. for meals as well as for reading, writing, sewing, receiving visitors).

ANNE: Jack and I would like a fairly large living-room, I think. We don't need a separate dining-room.

JACK: We've been talking about that. We thought we'd like to have a fairly large kitchen with a dining recess. Lots of people eat in the kitchen nowadays.

ANNE: Modern kitchens are quite pleasant rooms, aren't they? We're not likely to have a servant, so it's much simpler¹ to have meals where they're cooked. What do you think, Mrs Wells?

MRS WELLS: Oh, a good modern kitchen's quite pleasant. But I don't think you should eat *all* your meals in the kitchen. But I'm old-fashioned, perhaps.

MR REED: It's quite possible to plan a dining recess that's separate from the part of the kitchen where the work is done.

MR WELLS: I agree with your mother, Jack. You oughtn't to have all your meals in the kitchen. Breakfast—yes. But suppose you have friends to a meal. You wouldn't want to give them lunch in the kitchen, would you?

ANNE: I don't see why not.² If the kitchen's good enough for me and Jack, it's good enough for our friends.

MR REED: May I make a suggestion? Why not a dining recess in the living-room? Here's the sort of thing I mean. With three bedrooms, there'll be quite a lot of floor-space downstairs.³ You can have a good kitchen—plenty of space for working in, and space for a table you could have breakfast at if you wanted. You'd have quite a large living-room. Now, look at this sketch.⁴ Here's your living-room. One end of it can be used quite easily for meals. Between the two parts of the room you can have a built-in piece of furniture. It wouldn't be high—not up to the ceiling. On one side there'd be cupboards and drawers and shelves for china, silver,⁵ cutlery⁶ and

¹ *much simpler*: (here) much easier; causing much less work and trouble.

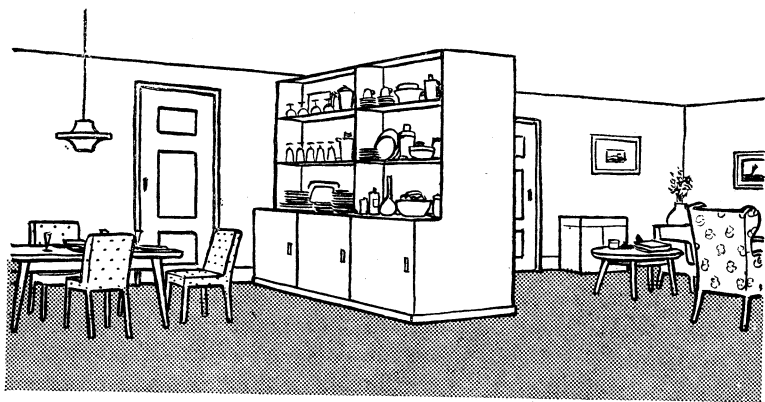
² *I don't see why not*: I see no reason why we should not (give them lunch in the kitchen).

³ *there'll be quite a lot of floor-space downstairs*: the total area of the ground-floor rooms will be large.

⁴ *sketch*: drawing, plan.

⁵ *silver*: (here) silver spoons, forks, etc., used at meals.

⁶ *cutlery*: things used for cutting, e.g. knives and scissors; (here) knives used at meals.



so on. And on the other side would be a bookcase.¹ You could have a built-in writing-desk, too, if you liked.

ANNE: Oh, that's a marvellous idea. Don't you think so, Jack?

JACK: I do, indeed.

MRS WELLS: And so do I! I think it's most unpleasant to sit in a living-room and see the dining-table with the remains² of a meal on it. And then a visitor calls, just as you've finished dinner, and she has to sit there looking at the remains of the meal—unless you rush round and clear³ everything away!

MR WELLS: Well, Mr Reed, we all seem to be agreed. Please combine the dining-room and the living-room.

§ 4

MR REED: We haven't discussed heating yet. Have you thought about that?

MRS WELLS: Do you like central heating, Anne?

ANNE: Yes, Mrs Wells, but isn't it rather expensive? First costs,

¹ *bookcase*: piece of furniture with shelves for books.

² *remains* (*n. pl.*): what is left.

³ *clear* (*v.*): take.

I mean—the furnace,¹ and the boiler,² all the pipes and radiators?³

MR REED: That depends upon the system. An automatically controlled oil-burning system is rather expensive.

MR WELLS: Electric fires are expensive, I know. We have them in the bedrooms, and the electricity bills are always high at the end of the winter.

JACK: I'm old-fashioned. I like open fires.⁴

ANNE: I like to *see* a fire. But coal fires do make a lot of work—and a lot of dust, too.

MR REED: You might have a furnace in the kitchen, and a storage tank⁵ upstairs. A furnace that burns coke⁶ is much less expensive than one that burns oil. A good one would give you all the hot water you need for the kitchen and for baths, and enough for two radiators in the living-room.

ANNE: Oh, I know what you mean. They have to be filled twice a day, don't they?

MR REED: Yes, and you clear out the ashes⁷ once a day. They're very little trouble.

JACK: What does it cost for coke?

MR REED: They burn 3 or 4 tons a year. I'm not sure what coke costs now—about £10 a ton, perhaps.

MR WELLS: That's 12/- or more a week—for all the hot water, and for heating the living-room in winter. That's about as cheap as any system I know of.

JACK: And very little work. But can we have a fireplace, too? Then we could have a wood fire, perhaps, on special occasions,⁸ for Christmas, and dinner parties.

¹ *furnace*: shut-in fireplace (for heating water in a boiler).

² *boiler*: metal container in which water is heated.

³ *radiator*: apparatus for sending out heat, e.g. from steam or hot water supplied through pipes.

⁴ *open fire*: fire that is not shut in; fire that can be seen.

⁵ *storage tank*: tank in which hot water is stored.

⁶ *coke*: substance that remains when gas is taken out of coal by heating in an oven.

⁷ *ashes*: powder left after something has burnt (e.g. ashes from the furnace, cigarette ash).

⁸ *special occasions*: times when there is something more important or interesting than usual.

§ 5

MR REED: Shall you want a garage?

JACK: No, not at present, anyway. We've no car, and we're not likely to have one for several years.

MR WELLS: I think you'd better have a garage, Jack. There's plenty of space for one, isn't there?

MR REED: Certainly.

MRS WELLS: A garage is always useful, even if you haven't a car. You need somewhere for your bicycles. And a garage is useful for a pram,¹ too!

ANNE: Jack, I'm breaking a promise, but I think I must tell you. Father told me the other day he's going to give me a car as a wedding present.

JACK: Oh, but that's wonderful. Haven't we got kind parents! I hope we can afford to run it.² What does it cost to run a car?

MR WELLS: Your licence and insurance would cost about £40 a year. Petrol and oil would depend on how much you used the car, and, of course, on the size of the car.

ANNE: I must tell Father we only want a small car.

§ 6

MR WELLS: Is there anything else we ought to discuss?

MRS WELLS: I'm sure Anne has ideas about what sort of kitchen she'd like.

MR WELLS: Do you mind if I leave you to settle that with Mr Reed? I ought to be in my office. May I discuss cost and payment with you later, Mr Reed?

MR REED: Certainly, Mr Wells. I must pay a visit to the site and have a look at it. Then I'll draw some rough³ plans and sketches before I do anything definite.

MR WELLS: Then I'll leave you here to talk about your kitchen. Good morning, Mr Reed. Good-bye, Anne.

MR REED: Good morning, Mr Wells.

ANNE: Good-bye, Mr Wells.

¹ *pram*: short for *perambulator*, carriage for a baby, to be pushed by hand.

² *run a car*: own and use one.

³ *rough*: (here) not complete; showing only the most important things.

FOR STUDY

THE FUTURE PROGRESSIVE TENSE

The interrogative form of this tense is often a polite way of asking about the future. Compare:

1. Shall (*or* Will) you stay here long?
2. Are you staying here long?
3. Are you going to stay here long?
4. Shall (*or* Will) you be staying here long?

Nos 1 and 2 are simple inquiries. No. 3 asks about the future, but with more emphasis on intention. ('Do you *intend* to stay here long?') No. 4 also asks about intention.

In some cases the use of the future progressive tense looks further than intention and suggests that, because of the intention, something else is possible or probable. Compare:

Are you going into town this afternoon? (A question about intention.)

Shall you be going into town this afternoon? (Also a question about intention, but this question, if the answer is 'Yes', might be followed by something else, for example, 'Then will you please go to the library and get me some books'.)

Mrs Wells says, 'You'll be having children, Anne?' She uses the progressive tense because she is thinking: 'Then you had better have three bedrooms, not two.'

Another example: Shall you be seeing Mr Ray this evening?

This might suggest: 'If so, please tell him, . . . ask him, . . . , etc.'

NEED (*n.* and *v.*)

- { There's no need for a bungalow to be ugly.
- { A bungalow need not be ugly.
- { (It is not necessary for a bungalow to be ugly.)
- { Is there any need for you (them, her, etc.) to hurry?
- { Need you (they, she, etc.) hurry?
- { Are you in need of help?
- { Do you need help? (Do you want help?)
- { He earns enough to satisfy his needs.
- { He earns enough to buy what he needs.
- { (He earns enough for food, clothes, rent, etc.)

SINGLE, DOUBLE

A single bed, a bed for one person.

A double bed, a bed for two persons.

This material (e.g. cloth for making clothes or curtains) is single width. That material is double width (i.e. twice the width).

SINGLE, RETURN

Do you want a single ticket or a return ticket (a ticket to your destination only, or a ticket to your destination and back again)?

The single fare by air to Rome is about £33 and the return fare is about £62.

SO MANY, SO MUCH, SUCH A LOT, ETC.

- { There are so many bungalows nowadays!
- { There's such a large number of bungalows nowadays!
- { There were so many people in the shops this afternoon!
- { There were such a lot of people in the shops this afternoon!

FAIRLY, RATHER

Note: *Rather* may be followed by *too*, *fairly* cannot be followed by *too*. *Rather* may be followed by an adjective in the comparative form (e.g. *better*); *fairly* cannot.

Both *fairly* and *rather* mean 'to some degree'. The differences in use are best learnt from examples.

This book is rather difficult (so perhaps you had better choose an easier one).

This book is rather too easy for you (so let me suggest a book that is not so easy).

This book is fairly easy (so perhaps it is suitable).

This hat is rather expensive (so please show me some cheaper ones).

This hat is rather more expensive than I can afford.

This hat is fairly cheap (so perhaps I will buy it).

The buses are rather crowded (so shall we take a taxi?)

The buses are fairly empty (so let's go by bus, not by taxi).

Your work this week has been fairly good (but it could be improved).

Your work has been rather better this week than in the past.

CLEAR (*adj.* and *v.*)

The streets are clear of snow now (there is no snow on them).

The streets have been cleared of snow (the snow has been carried away).

The sky is clear this morning (there are no clouds).

The sky has cleared (the clouds have gone).

The clouds have cleared away (have gone).

Clear the dining-room table, please. (Take the dishes, etc., away.)

I've cleared away all the food and dishes.

I must clear up my desk (put away unwanted papers, etc., make everything tidy).

Please clear out the garage (take away old and worn-out tyres, empty oil and petrol tins, etc.).

PROMISE (*n.* and *v.*)

You'll keep your promise, won't you?

I never break a promise.

He has given me his promise.

Mr Hill promised to help.

Mrs Hill promised (me) that her daughter would help, too.

Mr Hill promised his son a bicycle if he passed the examination.

INTONATION IN QUESTIONS (2)

SHORT INTERROGATIVE RESPONSES¹

In colloquial English, an interrogative response to a statement or request often consists of an interrogative (*what, where, who*) and a preposition. There is a falling tone on the preposition. *Whom* is not used.

HARRY: I've just had a telegram.

TOM: 'Who \from? (=From whom is the telegram?)

MARY: I was given a diamond ring yesterday.

ANNE: 'Oh! 'Who \by?

MRS HILL: I want you to take this parcel of books, please.

DICK: 'Where \to? (*or*) 'Who \to? (=Where do you want me to take it? To whom do you want me to take it?)

¹response: something said in answer to a question, statement, or request.

MRS GREEN: Will you open this tin, please?

MR GREEN: ˈWhat ˌwith?

MRS HILL: Can you let me have £10, please?

MR HILL: ˈWhat ˌfor? (What do you want the money for?)

POSITION OF STRESS (4)

Some English words of two or more syllables are, in pronouncing dictionaries, marked with two strong stresses. Examples:

sixteen	upstairs	unknown
'siks'ti:n	'ʌp'steəz	'ʌn'noun

Words in this class may, however, drop either one stress or the other when they occur in a phrase or sentence. This depends either upon the rhythm or upon the need to make a contrast between the word itself and another word (for example, between 'upstairs' and 'downstairs').

Compare the position of the stresses in these examples:

The book costs 'six'teen 'shillings.

The train leaves at 3.16 ('three six'teen).

The bedrooms are 'up'stairs.

He's up'stairs, I think.

Is he 'upstairs or 'downstairs?

Your name is 'un'known here.

The book is 'quite un'known.

We went to see the grave of the 'Unknown 'Soldier.

I bought it in a 'second-hand 'bookshop.

I bought this book ,second-'hand.

Tom has just gone in'doors.

Will you spend your afternoon 'indoors or 'outdoors?

The position of the stress may also change in proper names.
Compare:

<i>Piccadilly</i> ¹	ˌpikə'dili	<i>Piccadilly Circus</i> ²	'pikədili 'sə:kəs
<i>Waterloo</i>	ˌwɔ:tə'lu:	<i>Waterloo Station</i>	'wɔ:təlu: 'steɪʃn
<i>Euston Road</i>	'ju:stn 'roud	<i>Euston Road Station</i>	'ju:stn roud 'steɪʃn

¹ *Piccadilly*: famous shopping street in London.

² *Piccadilly Circus*: place where Piccadilly and other streets meet.

READING-TEXT EIGHT

THE BRAINS TRUST (1)

The first Brains Trust in England was a B B C programme that was started in 1941. It combined education with entertainment. The programme was called 'Any Questions?' The questions were sent by listeners and were answered by a panel¹ of speakers. The person who actually asked the questions and called upon members of the panel to speak was the Question Master.

Since 1941 this kind of programme has become popular throughout Britain and in other countries. Questions are put by members of an audience² to persons who sit together in front of them.

The four persons who answer questions in this discussion are: Mr H. Hobbs, a barrister;³ Miss Alice Hunt, a journalist; Mr W. Field, a Member of Parliament; and Lady Penelope Kirby, a well-known television star. Mr N. Ogwen is the Question Master.

MR OGWEN: I've had many questions handed to me this evening. The first is: 'Do the members of the panel think that gambling⁴ is right or wrong? Do they think it should be made illegal?' Who would like to say something about gambling? Mr Field?

MR FIELD: I don't think it's possible to say that gambling's either right or wrong. It depends upon circumstances.⁵ If I go to the Derby⁶ and bet a few shillings on a horse, and lose—well, I've lost my money, but I'm not ruined.⁷ I'm not foolish enough to bet money on horses every time there's a race meeting. If I did that, I *should* be ruined, and very quickly. I know nothing about horses,

¹ *panel*: (list of names of) persons who may be called upon to do something (here, to answer questions).

² *audience*: number of people listening (e.g. at a meeting or a concert).

³ *barrister*: lawyer who has the right to speak and argue in higher courts.

⁴ *gambling*: betting (on horse-races, etc.), playing games of chance (games decided by luck) for money.

⁵ *circumstances*: conditions, facts, etc., connected with an event or person.

⁶ *the Derby*: famous horse-race held every year at Epsom, not far from London.

⁷ *I'm not ruined*: I haven't lost everything, am not penniless.

but I *do* like a little excitement on Derby Day.¹ There are many people who *do* bet all the year round,² people who can't afford to lose money. And their families may have to go short of³ food and clothing as a result. It seems to me that gambling is harmless⁴ to a man who wants only a little excitement occasionally. But it may be very wrong if it becomes a passion.⁵ About the second part of the question, should gambling be made illegal—I don't think that would be any use. If people want to gamble, they'll gamble anyway. Laws won't stop them.

MR OGWEN: Perhaps Mr Hobbs can deal with⁶ the legal side of gambling.

MR HOBBS: Mr Field has said that people will gamble, if they want to, whatever the law may say. He's quite right, of course. The laws of this country do make gambling illegal in certain circumstances—but these laws are always being broken. If people think that laws are wrong, or favour⁷ some members of the public more than others, those laws fall into contempt.⁸ It's a bad thing if laws fall into contempt. Betting, as you all know, is legal on a race-course⁹ or a greyhound track.¹⁰ So people with money, and leisure¹¹ to attend¹² the races, can bet legally if they go to the races. Until a few years ago it was illegal to visit a bookmaker's¹³ office to make a bet, or to make a bet with a bookmaker in a public house. If you wanted to make a bet with a bookmaker, you could do it by writing to him, or by phoning¹⁴ him, and the bet had to be

¹ *Derby Day*: day (in June) on which the Derby is run.

² *all the year round*: throughout the year.

³ *go short of*: be without enough.

⁴ *is harmless*: does no harm (injury), does not cause trouble or serious loss.

⁵ *a passion*: (here) something for which a person is filled with strong feeling.

⁶ *deal with*: (here) speak about.

⁷ *favour*: give more advantages or help to.

⁸ *contempt*: condition of being looked down upon; *fall into contempt*: be looked down on, as not worth respect.

⁹ *race-course*: ground or track made for horse-races.

¹⁰ *greyhound*: long-legged dog used for hunting and racing; *greyhound track*: track prepared for greyhound races.

¹¹ *leisure*: time free from work.

¹² *attend*: go to, be present at.

¹³ *bookmaker*: person whose business is taking bets on races.

¹⁴ *phone*: speak to by telephone.

a credit bet.¹ Ordinary people, with no leisure to go to the races, and no banking accounts,² couldn't make their bets easily without breaking the law. What happened? They broke the law, of course. Now we have betting offices in all our large towns, and people can make bets legally without going to the races. These bookmakers, I see, now call themselves Turf Accountants.

I think the gambling laws need to be re-examined and improved. I don't think that all kinds of gambling should be made illegal. If this were done, the laws would fall into greater contempt than at present. That would be very bad.

MR OGWEN: We've had the views of a Member of Parliament and a barrister. What do women think about gambling? Lady Kirby?

LADY KIRBY: What *is* gambling? So far as *I'm* concerned,³ it's a way of giving some of my money away to other people—people who, perhaps, haven't as much money as I have. If I make a bet at Newmarket,⁴ or fill in a coupon⁵ for one of the football pools, or buy a ticket for the Italian State lottery⁶ when I go to Venice for the summer, or play roulette⁷ at Monte Carlo—and I do *all* these things—if I lose, and I generally *do* lose, my money goes to somebody else.

I very seldom win, but I enjoy the excitement. I always hope that one of these days fortune will be on my side.⁸ Now unless there were people like me, willing to go on betting and losing, where would the money come from for those who are clever or lucky enough to win? There'd be no money for them, would there? So in a way my gambling is a kind of charity!⁹

¹ *a credit bet*: one for which payment is made to the bookmaker after, not before, the race (or other event).

² *no banking accounts*: no money in the banks.

³ *so far as I'm concerned*: so far as gambling is of interest or importance to me.

⁴ *Newmarket*: town famous for horse-races.

⁵ *coupon*: ticket or piece of paper, which gives the holder the right to something or to do something (e.g. to try to win a money prize).

⁶ *lottery*: arrangement to give money prizes by chance to holders of numbered tickets they have bought.

⁷ *roulette*: gambling game played with a wheel that turns.

⁸ *fortune will be on my side*: I shall be fortunate (lucky) and win.

⁹ *charity*: kindness in giving help to the poor.

MISS HUNT: I must protest very strongly against the opinions you've just heard from Lady Kirby. Can she be serious when she suggests that gambling is a kind of charity? Surely not!¹ The only real defence² of gambling she's given you is that it provides pleasant excitement.

Charity means giving help to the poor, to those who are in need of help. Money won in gambling seldom goes to the poor. It's the bookmakers who make money out of betting. It's the organizers who get rich from football pools. It's the owners of the Monte Carlo gaming-houses³ who get rich there.

If people have more money than they need, by all means⁴ let them give some of it away. But it isn't charity if you give your money to a bookmaker or to the people who organize the football pools.



¹ *Surely not!*: I can't believe that she's serious!

² *defence*: (here) argument(s) in favour.

³ *gaming house*: building where people go to gamble.

⁴ *by all means*: certainly.

What does gambling really mean? It means trying and hoping to get something for nothing—or for very little! I see several reasons why this is foolish and wrong.

First, it's foolish. The chance of winning is very small. I've many friends who bet on horses and fill in coupons for the football pools. They've all admitted, when I've asked them, that although they may win occasionally, on the whole¹ they pay out far more than they receive. Gambling's a fool's game!

Secondly, gambling is wrong. It means an immense waste of time and energy, and we as a nation can't afford that waste. I'm a journalist. I realize, better than most of you, perhaps, what an enormous quantity of newsprint is needed every day to give people the tips² they expect about horse-racing, and about the football pools. That newsprint costs dollars! It has to come from Canada. Think, too, of the hours men—and women, too—spend reading all these newspaper tips, and filling in their pool coupons. Surely they could find ways of spending their time more usefully!

Thirdly, let's consider the case of a person who *does* win a huge³ sum of money in a lottery or a football pool. What's the probable outcome?⁴ Instead of being a useful member of society as he was before he won a fortune⁵—perhaps as a bus-driver or a postman or even a journalist—he becomes an idle⁶ member of the community, contributing nothing to the national welfare. I've no use for⁷ those who do nothing. I've a poor opinion of all those people whose work produces nothing—I mean people like bookmakers and their clerks,⁸ and the thousands of girls who work as clerks in the offices of the firms that organize football pools. Those girls would be doing really useful work if they were hospital nurses. You all know how difficult it is for our hospitals to get enough nurses today.

¹ *on the whole*: when all things (the money won and the money lost) are considered.

² *tip*: piece of advice on how to make money by betting (e.g. on the probable winner of a horse-race).

³ *huge*: immense, enormous.

⁴ *outcome*: result.

⁵ *fortune*: (here) large sum of money.

⁶ *idle*: (here) not working.

⁷ *have no use for*: have nothing to say in favour of.

⁸ *clerk*: office worker who writes letters, keeps accounts, etc.

I don't think it would help to make all kinds of gambling illegal. I agree with my learned friend,¹ Mr Hobbs, that if this were done, the laws would be broken. But I'd tax gambling very much more heavily than it is taxed at present.

MR OGWEN: We've heard some widely different views, and some very strong views, about this question. Does any member of the panel wish to say anything further?

LADY KIRBY: Yes, I'd like to say, very emphatically,² that I consider Miss Hunt a spoil-sport and a kill-joy!³ I think it's an excellent thing that people leading dull lives,⁴ doing dull work day after day, should be able to get a little excitement! And if they win a fortune and can live without having to work, good luck to them!

MR OGWEN: Mr Hobbs? You want to speak again?

MR HOBBS: I'm not brave enough to interfere between our two women speakers. I would, however, like to say a few words on this question of taxation. I think higher taxation on gambling would be a very good thing. We're all agreed, I think, that it's difficult, if not impossible, to put an end to⁵ gambling by law. Many of us think gambling's undesirable.⁶ So why not tax it very heavily, as we tax smoking and drinking—two other things that many people consider undesirable?

In this country we already have taxes on some kinds of gambling. Why shouldn't we have a tax on winnings as well as on bets? In Sweden football pools are run⁷ by the Government. Why shouldn't that be done here, so that profits go to the Government instead of into the pockets of the people who organize them? Why not have State lotteries in this country, as they do in Italy? If gambling can't be ended, at least let us control it, and make money for the State from it.

¹ *my learned friend*: phrase used when speaking of a lawyer. (*Learned* /'lɜ:nɪd/.)

² *emphatically*: strongly; with great force or emphasis.

³ *spoil-sport*: person who spoils the sport (or enjoyment) of others; *kill-joy*: person whose presence ends social enjoyment.

⁴ *lead a dull (good, etc.) life*: pass one's life in a dull (good, etc.) way.

⁵ *put an end to*: stop.

⁶ *undesirable*: not to be desired.

⁷ *run*: (here) managed; organized.

MR OGWEN: I think Mr Field would like to say something about that.

MR FIELD: Yes, indeed. Mr Hobbs fails to realize,¹ when he suggests further taxation of gambling, what strong feeling this would lead to. There are millions of people in this country who look upon gambling as a wicked activity.² Any Government that suggested State lotteries, or that the State should run the football pools, would be asking for trouble! There was a State lottery in this country during the reign of Queen Elizabeth the First. If we were to have one during the reign of Queen Elizabeth the Second, I can imagine what our Archbishops and Bishops³ would say! And *you* can imagine what the Nonconformists⁴ would say! I doubt whether any political party in this country would dare⁵ to introduce legislation⁶ for this purpose. If they did, they might easily lose several million votes at the next general election.⁷

MR OGWEN: Well, I think we'd better pass on to the next question. And here it is: 'Several attempts have been made⁸ recently, in this and other countries, to produce rain artificially, by dropping some kind of powder into the clouds from aircraft. Do the members of the panel think these efforts are likely to be successful? If so, is it right to interfere with nature⁹ in this way?'

Well, that's an interesting question, and the second half seems to me as difficult as the problem of gambling. Who'd like to speak first on this question?

¹ *fails to realize*: does not realize.

² *wicked*, wrong, immoral; *activity*: something done, the purpose for which it is done.

³ *Bishop*: clergyman who organizes the work of the Church in a district; *Archbishop*: chief bishop.

⁴ *Nonconformists*: (in England) those who belong to Churches that were once a part of the Church of England, and who have strong opinions on moral questions such as drinking and gambling.

⁵ *dare*: be brave enough.

⁶ *legislate*: make laws; *legislation*: laws.

⁷ *general election*: one at which Members of Parliament for the whole country are elected.

⁸ *make an attempt*: try.

⁹ *nature*: (here) the forces that control the weather.

FOR STUDY

VERBS OF BECOMING

The verb *become*, for a change in condition, is much less used in spoken English than the verbs *get*, *go* and *grow*. In the sentences that follow *become* is possible, but either *get* or *grow* is better.

We are all getting older.

It was getting dark.

The child is growing fatter (thinner).

The sea is growing calmer.

The verb *go* is also used meaning 'become', often with an adjective that shows a change for the worse: *to go blind* (*mad*, *bald*¹).

Turn is also used with adjectives:

The milk has turned sour.

The leaves turn red in autumn.

The weather has turned much colder.

Fall is also used, with both adjectives and phrases: *to fall asleep* (*ill*); *to fall in love* (*with . . .*); *to fall into contempt* (of laws, etc.).

CERTAINLY, SURELY

Surely is not always a synonym² for *certainly*. When *surely* is placed not with the verb but at the beginning or end of the sentence, it shows surprise, or a strong hope. Compare *certainly* and *surely* in these examples:

The hot weather will certainly end soon. (*Certainly* with the verb.)

Surely this hot weather will end soon! (May we not hope for an end of the hot weather?)

You are certainly not serious when you say that gambling is a kind of charity.

Surely you're not serious when you say . . . (I can't believe that you're serious.)

PETER: Surely you're not going out in all this rain!

MARY: I certainly am. I *must* go to the shops.

¹ *go bald*: (of a man) lose his hair.

² *synonym*: word with the same meaning as another word in the same language.

‘TO’ AND THE INFINITIVE

Note the use of *to*, without an infinitive in these sentences:

People will gamble, if they want *to* (i.e. want *to gamble*), whatever the law may say.

He didn’t want to go, but he had *to* (i.e. had *to go*).

I don’t want to go, but I suppose I ought *to* (i.e. ought *to go*).

Take the money you’ve won; it would be foolish not *to* (i.e. not *to take it*).

She sometimes does things you wouldn’t expect her *to* (i.e. *to do*).

GO HUNGRY, NAKED, ETC.

Go mad means ‘become mad’. *Go* is also used with an adjective or phrase with the meaning ‘live or continue to be in a certain state’. Examples:

They had to *go short* of food (i.e. live with not enough food).

The children had to *go hungry* (i.e. did not get any food, suffered hunger).

In some parts of Africa people used to *go naked* (i.e. did not wear clothes).

We can *go without food* (i.e. live without eating) for a long time, but we cannot *go without water* (i.e. live without drinking) for very long.

LAZY, IDLE

Lazy means ‘unwilling to work’, ‘doing little work’. *Idle* means ‘not working’ or ‘not being used’. The two words are not synonyms. Examples:

Tom is a very lazy boy (doesn’t like working).

The railway strike caused many workers in other trades to be idle (prevented them from working).

Half the machinery in the factory was idle (not being used) during the strike.

We spent many idle hours (hours during which we did nothing) during the holidays.

INTERFERE, INTERFERENCE

Don't let pleasure interfere with business.

It is unwise to interfere in any family quarrels,¹ and very unwise to interfere between a husband and wife if they are quarrelling.

We get a good deal of interference here from foreign broadcasting stations. (These stations can be heard with the programmes we want to listen to, and make listening difficult.)

BELIEVE, CONSIDER, THINK

(1) These verbs² may be followed by a *that*-clause. They may also be followed by a noun (or pronoun), *to be* (often omitted), and a complement. (*Complement*, in grammar, means that which is needed to make the sentence complete.) Examples:

- { Do you consider (think, believe) that gambling is right or wrong?
- { Do you consider (think, believe) gambling (to be) right or wrong?

- { We all think (that) Mr Hill is a good doctor.
- { We all think Mr Hill a good doctor.

- { Everyone thought (that) his living alone was strange.
- { Everyone thought his living alone (to be) strange.

(2) If, instead of a noun or pronoun, the object of the verb is a clause or a phrase, the object is placed last, and *it* is used between the verb and the complement. Examples:

Do you consider *it* right or wrong *to bet on horses*?

Everybody thought *it* strange *that he lived alone*.

I'm sure you think *it* wrong *to cheat*³ *in examinations*.

INTONATION IN QUESTIONS (3)

(1) In tail-questions (see Book One, pages 61 and 103), there is a falling tone in the statement and another falling tone on the verb in the tail if the speaker is making a statement that is clearly true (e.g. about the weather), or if he is saying something that he thinks is true and with which his listener is not expected to disagree. No

¹ *family quarrels*: angry arguments or disagreements between members of a family

² and a few others, such as *suppose*, *prove* and *declare*.

³ *cheat*: use dishonest methods.

answer is needed, but if an answer is given there will again be two falling tones, one on the 'Yes' or 'No', and the other in the phrase that follows. Examples:

What lovely \weather we're having, \aren't we?

(\Yes, \aren't we? *or* \Yes, we certainly \are.)

You're reading \English now, \aren't you?

This is Book \Three, \isn't it?

You haven't \finished this book, \have you?

(\No, \not \yet.)

This page is about into\nation, \isn't it?

Shakespeare died \more than three hundred years a\go,
\didn't he?

(\Yes, it was in \sixteen six\teen.)

You understand all this \quite \well, \don't you?

(\Yes, I \do *or* \Yes, I think I \do.)

You've been away for a \holiday, \haven't you?

(\Yes, I was away for \three \weeks.)

(2) When a tail-question is asked not expecting agreement but in order to get information or correction, there may be a falling tone in the statement, but there will be a rising tone on the verb in the tail. In the answer, there will be a falling tone on the 'Yes' or 'No'. There will be a falling tone in the rest of the answer if it agrees with the speaker's statement, but a rising tone if it disagrees with the speaker's statement. Examples:

Today's \Monday, \isn't it?

(\Yes, it \is *or* \No, it \isn't. It's \Tuesday.)

You speak Chi\nese, \don't you?

(\No, I \don't. \What made you think I speak Chi\nese?)

Mary's a \very in\telligent girl, \isn't she?

(\Yes, \very *or* \No, she \isn't; she's \stupid.)

You went to \London last summer, \didn't you?

(\Yes, I \did *or* \No, I \didn't. \I haven't enough money for a
holiday in \London!)

Your brother can repair \radio sets, \can't he?

(\Yes, he \can *or* \No, he \can't. He knows \nothing about
them.)

That was the \telephone bell, \wasn't it?

(\Yes, I think it \was *or* \No, I don't \think so.)

READING-TEXT NINE

ON READING

The Authors' Club,
London, S.W.1.

2nd January 19—

Dear Francisco,

I'm glad to know you enjoyed the books I sent you for Christmas. Your letter of thanks was very well written and I congratulate you on being able to write correctly.

You ask me for advice on reading. That's a very difficult request. I always hesitate to advise my friends on what to read. How can I possibly know what will interest other people? And you don't say in your letter whether you want to read fiction,¹ or drama, or essays,² or books on travel.

What you do say is that you're very fond of reading, and I'm delighted by that. Do you know the essays of Francis Bacon, who lived about the same time as Shakespeare? They're full of good things about reading. Here are some of them, from the essay 'Of Studies'.

'Some books are to be tasted, others to be swallowed,³ and some few to be chewed⁴ and digested.'⁵

'Read not⁶ to contradict and confute;⁷ nor to believe and take for granted;⁸ nor to find talk and discourse:⁹ but to weigh and consider.'

¹ *fiction*: stories and novels.

² *essay*: short piece of writing on any subject, not a story.

³ *swallow (one's food)*: cause or allow it to go down one's throat.

⁴ *chew one's food*: move it about between the teeth in order to crush it.

⁵ *digest one's food*: change it after swallowing it so that it can be used by the body;
digest a book: study carefully and learn all the facts in it.

⁶ *Read not*: (older English for) Do not read.

⁷ *contradict*: say that something said or written is not true; *confute*: prove that (something said or written) is wrong.

⁸ *grant*: agree (that something is true); *take something for granted*: accept it as true without examining it.

⁹ *discourse*: conversation; *find talk and discourse*: find subjects about which to talk and argue.

I can't give you better advice than that. The first quotation¹ tells you how to read books of different kinds. I suppose most travel books are 'to be tasted'; it's enough to dip into them and read bits here and there. If you're fond of crime stories (Agatha Christie, Simenon, and the rest of the modern favourites),² you will, if you're like me, read them quickly; you'll 'swallow' them. And then there are books that you'll read slowly and carefully. If a book's on an important subject, and a subject you're interested in, you'll want to chew and digest it. And you'll want to weigh what the author says, and consider his ideas and arguments.

If the book's in English, that may mean slow progress for you. But I don't advise you to read too slowly. When I was living in Tokyo (it was many years ago), I used to go to Kanda, where the second-hand bookshops are (just as in London, when you were here last year, you used to spend hours in Charing Cross Road). The shelves were full of English books. The first twenty or thirty pages of many of them had their margins³ filled with pencilled⁴ notes and there were dozens of words and phrases underlined. The owners, probably earnest⁵ university students, had started out very seriously, determined⁶ to master the books. Then, as I turned the pages over, I found clean white margins, with not a single note.⁷ In some cases the books had uncut sheets, like some French novels, and it was clear that the reader had given up the attempt in despair.⁸

I suppose that's a common experience⁹ in many countries with books in a foreign language. The reader starts out, full of hope and determination. Then the need to turn to a dictionary or a reference

¹ *quotation*: words, sentences, copied (*from* a book, etc.) or repeated (*from* what somebody has said); *quotation marks*: the marks '. . .' or '" . . ."' placed at the beginning and end of the quotation.

² *favourites*: (here) most popular writers.

³ *margin*: white space round the printed or written matter on a page.

⁴ *pencilled*: written in pencil.

⁵ *earnest*: serious.

⁶ *determined*: having firmly decided.

⁷ *not a single note*: not even one note.

⁸ *despair*: the state of having lost all hope.

⁹ *is a common experience*: happens to many persons.

book,¹ perhaps ten or even twenty times a page, tires him out.

There are two or three answers to this problem. The first is a negative one. *Don't* start reading a book unless you see, from the first few pages, that it's one you can read with ease² and understanding. Don't try to run before you can walk. There are plenty of books that have been rewritten in simple language—and shortened, too, if necessary. I know there are good reasons against simplified texts. We don't feel that we're getting the real thing if we read a book that has been 'made simple'. There are some authors whose style³ is fairly easy, of course. I used to wonder why Oscar Wilde's books were so popular in European schools and colleges. Wilde seemed to be more famous in Europe than in England. Then I realized that in his short stories he writes in a very simple style.

My second answer to this question of difficult vocabulary⁴ is, I think, a much better one. *Don't* stop every time you come to a word or phrase you don't know. Read the whole chapter⁵ quickly. Quite often you'll find the unknown word comes again, perhaps several times, and by the end of the chapter you'll have guessed its meaning. That's how we learn the meaning of words in our own language, isn't it? When we're children, I mean. When I'm telling a story to children, they seldom stop to ask what a word means. Even when they read, they don't run for the dictionary every time they see an unknown word.

I was thinking about this problem of how we learn what words mean, yesterday morning after I'd read your letter. We have a young nephew staying with us here for part of the Christmas holidays, so I decided to find out how he learnt words. So at tea-time I asked him: 'Peter, what's a jungle?' (I was sure he knew the word; I wanted to know how he'd learnt it.) 'Don't you know, Uncle?' he said. 'They have jungles in India. They're full of tigers and elephants. Jungles are hot and steamy. And branches come down from the trees like ropes, and monkeys swing about on them.'

¹ *reference book*: book (e.g. a dictionary, an encyclopaedia) to which one goes for information, not a book one reads from beginning to end.

² *with ease*: easily.

³ *style*: (here) way of writing.

⁴ *vocabulary*: (here) words used in a book, by an author, etc.

⁵ *chapter*: division of a book.

Well, you see, Peter thought he knew what an Indian jungle was like. He said he'd learnt all that from his reading, probably from Kipling's 'Jungle Books', and from other adventure stories.¹ I'm sure he didn't go to his dictionary when he first met the word. It's possible, of course, that Peter learnt the word by seeing Tarzan films or picture strips, but even in that case, he learnt the word by seeing or hearing, not from a dictionary.

Read a chapter quickly, and then go back and read it more slowly. This time, use your reference books when necessary. But try to judge² what is worth looking up and what can be ignored.³

Let me take you back to Tokyo to illustrate what I mean. One of our best English essayists is a man called Max Beerbohm. On those Kanda bookshelves there was a book of English essays, and among the essays was one by Beerbohm called *Ichabod*. To those of us who know the Bible the word is familiar,⁴ but in Japan the Bible is not much read. The owner of this book of essays had been very thorough. First he had looked up the pronunciation, probably in Jones's *English Pronouncing Dictionary*, and had noted it in red pencil in the margin: /'ikəbəd/. Then he had gone to an encyclopaedia and copied from it a long note, twenty or thirty words, explaining who Ichabod was: a grandson of Eli. And a note about where Ichabod is mentioned⁵ in the Bible—the First Book of Samuel.

Now all this was a waste of time and effort. This essay of Max Beerbohm's is about a piece of luggage that was covered with labels—the kind you get from hotels and travel agents. The piece of luggage was sent to have the locks repaired, and when it came back all the labels had been cleaned off. Beerbohm was sorry, because the labels reminded him of his travels. So he used *Ichabod* as the title of his amusing essay. A reader not knowing *Ichabod* would want to know what the title meant. But a dictionary (the *Concise Oxford*, for example) tells you that *Ichabod* is a Hebrew word, used as an exclamation of regret: 'The glory has departed.'⁶ That's quite enough, isn't it?

¹ *adventure stories*: stories of exciting or dangerous journeys or activities.

² *judge*: (here) form an opinion of.

³ *ignore*: take no notice of.

⁴ *familiar*: common; well known because often heard or seen.

⁵ *where . . . mentioned*: where the name *Ichabod* comes.

⁶ *departed*: (here) gone, left.

The Japanese, like the Germans, are very thorough. But there are times when being thorough is a waste of time and energy. So when you're reading, don't hunt out¹ every word or reference that's new to you. Try to judge its importance.

You'll tell me that it's difficult, very often, for you to judge whether an unknown word or reference is important or not. I agree that this is often true. But it's not always difficult. You're going to be an architect, so words used in architecture are important to you. If you're reading a travel book, and there are descriptions of abbeys, churches, and cathedrals, you'll perhaps find the words *transept* and *clerestory*. If they're new to you, you'll look them up. They're words that belong to your subject. But if the reader is a medical student, uninterested in architecture, he could pass them by.² They're not at all necessary for his enjoyment of the book. I'm not an expert in architecture, but my ignorance³ of some architectural words does not prevent⁴ me from enjoying beautiful churches and cathedrals. When I go to Europe I take a *Blue Guide* or *Baedeker* with me. I read them when I go to see a cathedral or an old palace. If, as is sometimes the case, there are technical words⁵ I don't know, I don't worry about my ignorance.

When I read my *Times* these days I often find articles about the uses of atomic energy. There are sometimes words I don't know—and some of them are so new that they're not yet in the dictionaries. But I'm slowly beginning to understand what some of the words mean—simply by meeting them so often.

Well, that's my advice to you. I hope you'll find it helpful. It isn't perfect, I know. There will be times when, if you decide not to look up a reference, you'll miss something that may be important. If you were reading British history, for example, and came across the name *Ulster*, you would not be wise to pass it by. Even if you looked it up in an atlas⁶ and found that it was the northern part of Ireland, you'd still be without the information you ought to have.

¹ *hunt out*: look up with great effort.

² *pass them by*: not look them up; ignore them.

³ *my ignorance*: the fact that I have little or no knowledge, that I am ignorant (of...).

⁴ *prevent*: stop, make difficult or impossible.

⁵ *technical words*: words used for a special subject (e.g. *clerestory* in architecture).

⁶ *atlas*: book of maps.

Ulster is the only province of Ireland that did not break away from the United Kingdom in 1922. It's Protestant, the other three provinces (now called Eire) being Catholic. This bit of knowledge is very necessary to a student of British history.

But I feel I'm right in advising you not to be *too* thorough in your use of reference books—except when you're studying your own special subject. If you're too thorough, you'll lose heart¹ and perhaps give up.

There's an old English proverb, 'Give not² counsel³ or salt till you are asked'. You did ask me for advice! Does salt come into your Spanish proverbs, I wonder? 'Help me⁴ to salt and you help me to sorrow' is another of our old English sayings. We think it's unlucky to spill⁵ salt, and if we do, we have to throw a little salt over the left shoulder—to keep the bad luck away.

I mustn't start writing about proverbs and popular beliefs,⁶ or I'll never finish.

Good luck to you in your reading. *Do* write again, and if you think I can help you in any way, please don't hesitate to ask.

Yours ever,

John Churchman

¹ *lose heart*: feel that you cannot succeed.

² *Give not*: (older English for) Do not give.

³ *counsel*: advice.

⁴ *help a person to* (salt, etc.): pass it to him, serve him with it (especially at table).

⁵ *spill* (salt, water, etc.): allow to come out of the container (esp. by accident).

⁶ *popular beliefs*: things that may be untrue, but that many people believe to be true.

FOR STUDY

SOME SUFFIXES

1. The suffixes *-ful* and *-less*

careful	harmful	thoughtful	useful
careless	harmless	thoughtless	useless

2. The suffixes *-able* and *-ible*

(a) *that can be . . . (e)d.*

(Note also the use of the prefixes *in-* and *un-*)

approach	bear	believe	cure
(un)approachable	(un)bearable	(un)believable	(in)curable
define	describe	digest	excuse
(in)definable	(in)describable	(in)digestible	(in)excusable
prevent	translate		
(un)preventable	(un)translatable		

(b) *that is likely to give . . ., or to be . . . (e)d.*

change	comfort	desire
(un)changeable	(un)comfortable	(un)desirable
profit	suit	
(un)profitable	(un)suitable	

3. The suffix *-ist*

Player of a musical instrument; person concerned with some subject or activity.

<i>piano</i>	'pjanou	<i>pianist</i>	'piənist
<i>violin</i>	vaɪə'lin	<i>violinist</i>	vaɪə'linist
<i>balloon</i>	bə'lu:n	<i>balloonist</i>	bə'lu:nist
<i>drama</i>	'dra:mə	<i>dramatist</i>	'dramətist
<i>essay</i>	'esei	<i>essayist</i>	'eseiist
<i>novel</i>	'novl	<i>novelist</i>	'nɒvəlist
<i>tobacco</i>	tə'bakou	<i>tobacconist</i>	tə'bakənist

4. The suffixes *-(i)fy*, *-(i)fication*

(*Make or become . . .*).

<i>pure</i>	<i>simple</i>	<i>solid</i>
<i>purify</i>	<i>simplify</i>	<i>solidify</i>
<i>purification</i>	<i>simplification</i>	<i>solidification</i>

INTEREST(ING)

I hope this book will interest you.

I hope you will find this book interesting.

What kind of books interest you most?

What kind of books are you most interested in?

DETERMINE, DETERMINATION

Otto has determined to learn Spanish (*or Otto has made up his mind to learn Spanish*).

They are determined (=have determined and have not since changed their minds) to have their own way.

She's a very determined young lady (i.e. is not easily prevented from doing something, if she decides to do it).

Otto has begun to learn English, and is full of hope and determination.

DECIDE, DECISION

They have decided to go to England for the summer.

Have you decided what you want to do?

Have they reached a decision about the matter?

TIRE (v.), TIRED

Tired is used much more often than the finites of the verb *tire*.

She began to feel tired.

She's too tired to go any farther.

You're not getting tired of your English lessons, are you?

I'm tired out (i.e. very tired indeed, have no energy left).

The long walk tired the child out.

Hunting in dictionaries and reference books tires the poor girl out.

We've travelled third class from Ankara to London. It's been a tiring journey (a journey that has made us feel tired).

PREVENT

Prevent is used in the same pattern as *stop*, that is, with *from*.

What prevented you from coming?

Don't let me prevent you from getting on with your work.

HELP, HELPING

Help is often used meaning 'serve', especially at table. Examples:

May I help you to some more meat (i.e. put some more meat on your plate)?

Help oneself means 'take for oneself'.

There are some cigarettes in that box. Help yourself, please.

The noun *helping* means 'quantity of food served at table'.

The greedy boy had four helpings of apple pie!

WHAT . . . FOR?

1. Purpose

What's a hammer used for? It's used for knocking nails into wood.

What's a screwdriver used for? It's used for driving in screws, and for taking them out.

2. Reason

A: What has Jack called for?

B. He probably wants to borrow something.

X: What's the baby crying for?

Y: She's hungry.

WHAT ABOUT . . . ?

It's after twelve; what about lunch? (Isn't it time we had lunch?
or Where shall we go for lunch?)

You'll come to the concert with me this evening, won't you?
What about your sister? (Will your sister come, too? *or* Can your sister come, too?)

The weather forecast says it's going to be hot tomorrow. What about going to the lake for a swim in the afternoon? (Would you like to do this? Do you think it's a good suggestion?)

PRONUNCIATION, WEAK AND STRONG FORMS¹

1. There

- (a) In the construction *there is* (*was, etc.*):
 There was some rain during the night, wasn't there?
 ðə wəz səm ɪreɪn djuəriŋ ðə naɪt, ʔwɔznt ðə?
- (b) The adverb of place and direction (contrasted with *here*).
 There's your pen on the desk! There she goes!
 ɪðeəz juə ʔpen, on ðə ɪdesk! ɪðeə ʃi ʔgouz!

2. That

- (a) Demonstrative adjective and pronoun; always /ðæt/.
 Look at that woman's hat!
 ʔlʊk æt ðæt wʊmənz ʔhæt!
 That was not what I wanted.
 ʔðæt wəz not wɒt aɪ wɒntɪd.
- (b) Conjunction; /ðət/, rarely /ðæt/.
 To think that I knew nothing about it!
 tə ʔθɪŋk ðət aɪ njuː nʌθɪŋ əʔbaʊt ɪt!
 I can prove that he was here.
 aɪ kən ɪpruːv ðət hi wəz hɪə.
- (c) Relative pronoun; /ðət/.
 This is the house that Jack built.
 ðɪs ɪz ðə haʊs ðæt ɪdʒæk bɪlt.
 Is this the dog that barked at you?
 ɪz ʔðɪs ðə dɒg ðæt ʔbaːkt æt juː?

3. Can, Could

- | | |
|----------------------------|---------------------------|
| Can I help you? | Yes, you can. |
| kən aɪ ʔhelp juː? | ɪjes, ju ɪkan. |
| I think you could help me. | Yes, I could, couldn't I? |
| aɪ θɪŋk ju kəd ɪhelp miː | ɪjes, aɪ ɪkud, ɪkudnt aɪ? |

¹ See Book Two, pages 46-8 and 54-5.

READING-TEXT TEN

LONDON

1. When we think of Paris, Rome, Madrid, Lisbon, Athens and other European capitals, we think of them as 'cities'. When we think of the whole of modern London, that great area covering several hundred square miles, we do not think of it as 'a city', not even as a city and its suburbs. Modern London is not one city that has steadily¹ expanded² through the centuries; it is a number of cities, towns and villages that have, during the past centuries, grown together to make one vast³ urban⁴ area.

2. London today stretches for nearly thirty miles from north to south and for nearly thirty miles from east to west. This is the area known as 'Greater London', with a population of nine millions. The 'City of London' is a very small part of the whole; it is only one square mile in area, and the number of people who live and sleep in 'the City' is only about ten thousand.

3. If you could fly low over London, in a helicopter,⁵ for example, you would see below you the winding course⁶ of the River Thames, flowing from west to east and dividing London into the two parts known as the north bank⁷ and the south bank. The division between 'the City' and the 'West End', much more important, would be less obvious from this bird's-eye view.

4. If, from the air, we can pick out⁸ a few landmarks,⁹ we shall find it easier to understand how London has grown. Two landmarks stand out¹⁰ clearly: St. Paul's Cathedral in the City, and, about two

¹ *steadily*: at a regular rate.

² *expand*: become larger.

³ *vast*: immense, especially in width.

⁴ *urban*: (opp. *rural*) of a town.

⁵ *helicopter*: kind of aircraft able to rise straight up from the ground.

⁶ *course*: line along which something moves or flows; *winding course*: one with many curves and bends.

⁷ *bank*: land along each side of a river.

⁸ *pick out*: (here) see clearly (among other things).

⁹ *landmark*: something easily seen from a distance, that helps in finding where one is, etc.

¹⁰ *stand out*: be easily seen above or among others.



An aerial view of London. Westminster Abbey and the Houses of Parliament can be seen in the centre.

miles westwards, the group¹ of buildings near Westminster Bridge, the Palace of Westminster (with the Houses of Parliament) and Westminster Abbey. Linking² them we may see, if we are low enough, a main street called the Strand. It was so named because it followed the northern bank (or strand) of the Thames.

5. These two landmarks are a guide to the growth of London. Round St. Paul's is the original London, the oldest part, with a history of almost two thousand years. Westminster, with its Palace and Abbey, is six hundred years younger.

6. When the Romans came to Britain in the first century A.D., London was a small village. Many of the roads built by the Romans met at the point where London Bridge now stands. Parts of the Roman Wall, built in the second century, can still be seen. Today, when deep foundations³ are dug for new buildings, Roman remains are sometimes found.

7. The first Norman King, William the Conqueror, was crowned⁴ in 1067 in Westminster Abbey, which had been built by Edward the Confessor, one of the last of the Saxon Kings. William built the Tower, still one of the most famous sights of London. For hundreds of years the Tower was used as a prison, and visitors today may see the exact spot⁵ where many great nobles were executed.⁶ The most popular sight, however, is probably the strongly guarded⁷ room in which the Crown Jewels⁸ are kept and displayed.⁹

8. Old St. Paul's was also built during Norman times. It was burnt down in the Great Fire that destroyed London in 1666. The cathedral that replaced it, the most striking¹⁰ building in the City today, was designed by Sir Christopher Wren, the architect who

¹ *group*: number of things (persons, etc.) together.

² *link*: join.

³ *foundations*: parts, usually below ground level, on which a building rests and is supported.

⁴ *crown a man*: make a man king by putting a crown on his head.

⁵ *spot*: (here) place.

⁶ *execute*: carry out punishment by death.

⁷ *guarded*: protected (against thieves, etc.).

⁸ *Crown Jewels*: jewels of the kings and queens of Great Britain.

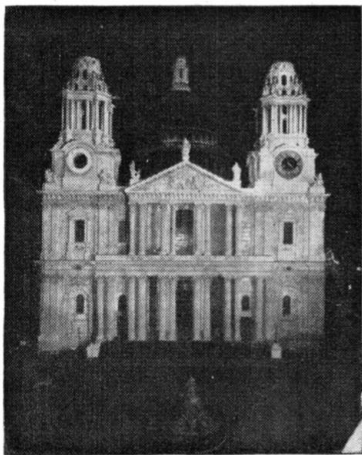
⁹ *display*: place and arrange things so that they may be seen easily.

¹⁰ *striking*: that attracts attention.

designed so many of the other City churches. Many of these were destroyed or badly damaged by bombing during the Second World War. St. Paul's, though it was hit,¹ escaped the fires that destroyed many of the buildings around it.

9. As, during the Middle Ages, London increased in size and wealth, the old City and the area round the Royal Palace at Westminster became the two chief centres. The nobles, bishops, judges, and others who were connected with the Court,² lived in or near Westminster. This explains how the part of London that we now call the West End came into being.³ Tudor monarchs⁴ lived in Whitehall, and because Henry VIII was fond of hunting we have, today, three parks that form a continuous⁵ stretch of green: St James's Park, the Green Park, and Hyde Park.

10. The Court moved to St James's in the eighteenth century, and to Buckingham Palace in the nineteenth century. Both of these



St. Paul's Cathedral



Westminster Abbey

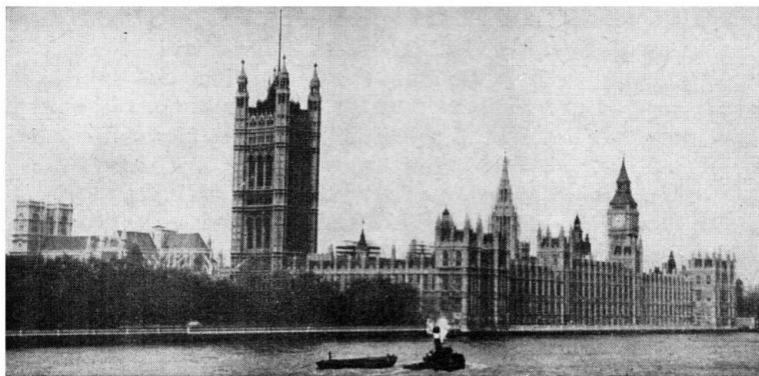
¹ *hit*: struck by a bomb.

² *Court*: great ruler (king, queen) and his family, officials, advisers, etc.

³ *came into being*: grew up.

⁴ *monarch*: great ruler, esp. king or emperor.

⁵ *continuous*: going on without a break.



The Houses of Parliament

are in the City of Westminster. Here, and farther west, are the finest theatres, cinemas and concert halls, the large museums, the most luxurious¹ hotels, the largest department stores,² and the most famous shops. The name 'West End' came to be associated with wealth, luxury, and goods of high quality. Perhaps you have seen, in your own country or in other countries in Europe, cigarettes and other articles with the trade-mark³ 'West End', used because it suggests high quality.

11. Visitors with plenty of money to spend and who come chiefly for enjoyment are likely to pass most of their time in the West End. Those who come to learn about London's history will find much to interest them in the City. Here most of the streets are narrow, and traffic is often very slow. Many of these narrow streets run down to the Thames, and at the end of many of them warehouses⁴ can be seen. The City is concerned with finance,⁵ but it is also a market for goods of almost every kind, from all parts of the world.

¹ *luxurious*: having everything needed for great comfort.

² *department stores*: large shops that sell many kinds of goods, displayed in separate departments.

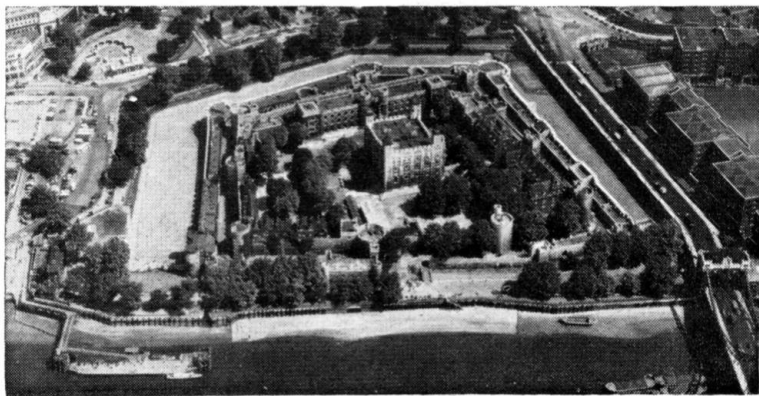
³ *trade-mark*: special name, mark, letters, drawing, etc., used by a manufacturer or merchant for his goods.

⁴ *warehouse*: building for storing goods.

⁵ *finance*: money, esp. the borrowing and lending of money for commerce and industry.

12. The Port of London is to the east of the City. Here, today, are miles and miles of docks,¹ and the great industrial areas that depend upon shipping. This is the East End of London, unattractive in appearance, but very important to the country's commerce. On the river there are ocean-going ships, and lines of barges pulled along by tugs. Ships up to 6,000 tons can come as far as London Bridge, below which is the part of the river called the Pool. They can pass under Tower Bridge. It takes only five minutes to raise the two halves of the roadway to allow a ship to pass.

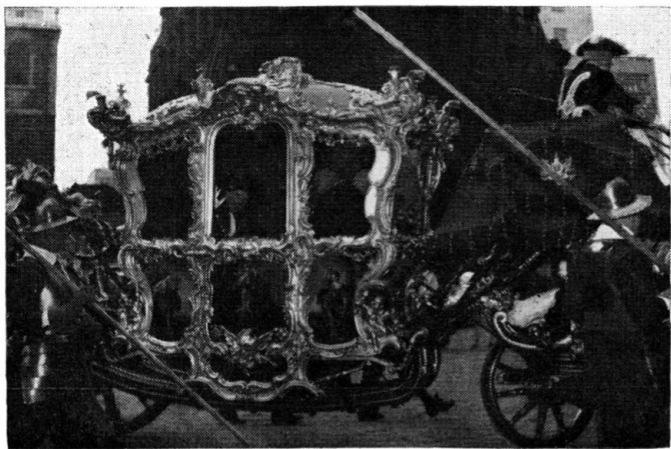
13. If you walk westwards from St. Paul's you reach Fleet Street, a name familiar to people in many parts of the world. Here, and in the side streets running from it, the most important newspapers and news-agencies² have their offices. If you are told that someone works in Fleet Street, you know that he is probably a journalist, or in some way or other connected with journalism. At most hours of the day or night there are hundreds of motor vans leaving the newspaper offices with their heavy loads, some for the railway stations and others off to news-agents throughout London.



The Tower of London

¹ *dock*: place in a river or harbour where gates control the tidal water as it flows in or out, and where ships are loaded and unloaded.

² *news-agency*: organization whose business is collecting news and distributing it to newspapers.



The Lord Mayor in his coach

14. The ancient City of London has always governed itself and has not shared in the government of the rest of London. It has never been willing to take responsibility¹ for the great metropolis² that has grown up around it. The City has its own Lord Mayor and its own Corporation.³ Ever since 1215 the Lord Mayor has been chosen annually. He begins his duties on the second Saturday in November, when there is a pageant⁴ and procession⁵ which is known as the Lord Mayor's Show.

15. The London County Council,⁶ established in 1889, was replaced in 1965 by a new system of local government called the Greater London Council.⁷ Within its boundaries⁸ there are thirty-

¹ *take responsibility*: (=be responsible); be in a position where one must look after, govern, control, etc.

² *metropolis*: most important town or city.

³ *Corporation*: group of persons elected to govern a town.

⁴ *pageant*: public entertainment, often outdoors, in which events of past history are acted or shown.

⁵ *procession*: number of persons, carriages, coaches, etc., moving forward and following one another.

⁶ *London County Council*: abbreviated to L.C.C.

⁷ *Greater London Council*: abbreviated to G.L.C.

⁸ *boundary*: line showing where ownership or control of land ends.

two London Boroughs,¹ each with its own mayor and council. It is the Greater London Council, however, that is responsible for many of the public services. It is responsible for roads, housing, the fire services, parks and open spaces, and town planning. The old L.C.C. used to be responsible for London's trams, but these disappeared from the streets many years ago. The familiar red buses and green long-distance coaches are now the responsibility of the London Transport Board.

16. Some of the London Boroughs are not very well known to people outside Great Britain. Some names are widely known. Chelsea, which is now united with Kensington, is known to many because of the great writers (for example Steele, Smollett, Carlyle) and artists (for example Turner and Whistler) who have lived there. Kensington is well known, partly because of the royal palace and Kensington Gardens, and partly because of the large museums within its boundaries. Greenwich is known because Greenwich time, the time for the meridian² of Greenwich, was, until 1968, standard time³ in Britain.

17. Many of these boroughs were, in the past, towns that stood in the country, surrounded by⁴ open fields. They still have their own market places and their own High Streets. The people who live in them like to think of themselves not as Londoners but as citizens of Southwark, Wandsworth, Lambeth or Woolwich.

18. Greater London, with its nine million population, includes not only the area of the G.L.C. and the City, but the outer⁵ suburbs and much land that still looks, here and there, more rural than urban. It has no definite boundaries, like the G.L.C., but covers an area of about twenty miles radius from Oxford Circus. Because London has grown so large, the Government has decided that it must spread⁶ no farther. It is now surrounded by a 'green belt', a belt of agricultural and wooded land⁷ on which new buildings may be put up only with the permission⁸ of the planning authorities.

¹ *borough*: town with its own corporation; town that sends one or more members to Parliament.

² *meridian*: half circle passing through a given place (e.g. Greenwich) and the north and south poles.

³ *standard time*: time fixed officially for a country, or for a part of it.

⁴ *surrounded by*: having on all sides.

⁵ *outer*: (opp. of *inner*), farther from the centre. ⁶ *spread*: (here) grow outwards.

⁷ *wooded land*: land with growing trees. ⁸ *permission*: noun from *permit*: allow.

FOR STUDY

MEANINGS AND PATTERNS

FAMILIAR (TO, WITH)

Are the names of Turner and Whistler *familiar* to you? (Do you know them?)

Mr Churchman is not *familiar with* the names of modern Spanish writers. (He does not know them.)

The voice of the girl in the next room sounds *familiar to* me. (I think I know it, have heard it before.)

If you use reference books *with* which you are *familiar* (books from which you know how to get information quickly), you will save a lot of time.

RESPONSIBLE, RESPONSIBILITY (TO, FOR)

You are *responsible to* the officers of the society *for* the subscriptions paid to you by members.

The captain of the air liner is *responsible for* the safety of his passengers.

James was unwilling to *take (accept) responsibility for* the education of his younger brother.

It is time you began to do things *on your own responsibility*.

CONTINUOUS, CONTINUAL

Continuous, going on for a long time without a break.

Continual, going on for a long time with only a few breaks; repeated very often.

The Rex Cinema: Continuous Performance, 2 p.m.-11.30 p.m.

We've had continuous hot weather for three weeks.

I'm tired of your continual complaints.

Continual headaches made it impossible for her to study properly.

SIGHTS (*n. pl.*)

The Tower is one of the most famous sights of London.

We're going out to see the sights.

We're all tired of sight-seeing.

A coach of sight-seers stopped at the hotel for lunch.

SHOW (n.)

Show is often used instead of the more formal words *exhibition* and *pageant*. It is also used for *display*.

Are you going to the Motor Show?

The farmers in this district have all gone to the horse-show.

Did you see the Lord Mayor's Show?

He has a wonderful show of flowers in his garden.

Show is also used for an entertainment at a theatre, usually one where what is to be seen is more important than what is to be heard. (A play by Shakespeare or an opera is *not* a show.)

Did you see any good shows while you were in London?

NEWS-AGENT, NEWS-AGENCY

A news-agent is a person who has a shop where newspapers and magazines are sold.

T. GREEN: NEWS-AGENT AND TOBACCONIST

A news-agency is an organization that collects and supplies news (for example, *Reuter*, *Tass*, *Havas*).

INTONATION IN SUBORDINATE CLAUSES

Because a subordinate clause is not a complete statement, there is usually a rising tone on the word that is most important, or on the word to which most prominence is given:

If it ↗rains . . . ; if she listened ↗carefully . . . ; when we reach ↗Lisbon . . . ; as she was ↗late . . . ; unless you go ↗early . . . ; before you ↗go . . .

Generally (but not always), this rising tone occurs in a subordinate clause when the subordinate clause comes last.

- { If it ↗rains, we shan't ↘go.
- { We shan't ↘go, if it ↗rains.
- { If she listened ↗carefully, she'd under↘stand.
- { She'd under↘stand, if she listened ↗carefully.
- { When we reach ↗Lisbon, it will be ↘warmer.
- { It will be ↘warmer, when we reach ↗Lisbon.
- { Unless you go ↗early, you won't get a ↘seat.
- { You won't get a ↘seat, unless you go ↗early.

READING-TEXT ELEVEN

ANY PROBLEMS?

(*Mr Green is the Director of Studies at a Summer School in England for foreign students of English. He has invited students to bring their language problems to him. Mr Green, Mrs Green and the students are talking after supper.*)

§ 1

PEDRO: Before I came to England I thought I knew the difference between a street and a road. Now I don't! The two words seem to be confused.¹ I thought you had roads in the country. I thought streets always had houses or other buildings. But there are roads in London—Edgware Road, Fulham Road, Hampstead Road, and lots more. Is there any real difference between *street* and *road*?

MR GREEN: Oh yes, but the two words have got badly mixed up² today. Do you know the word *thoroughfare*? No? I'll write it on the blackboard for you. It's not a word you need to use very often. But it's a useful word for definitions. Both roads and streets are thoroughfares. Now, you've all been to St. Paul's and the Bank of England, haven't you?

STUDENTS: Yes.

MR GREEN: That part of London's 'the City'. You all know that, don't you? Well there are no thoroughfares in the City called 'roads'. Some of them are 'streets'; Fleet Street, Cannon Street, Fenchurch Street, Lombard Street, King William Street. Some of them have old names like Cheapside, Eastcheap and Cornhill. Those names show the kind of business that used to be done there. Cornhill, of course, was a corn market.

SUZANNE: What were Cheapside and Eastcheap?

MR GREEN: *Cheap* is an old Saxon word meaning 'sell'. Cheap-side and Eastcheap were market places, too. But let's get back to our problem. There are no 'roads' in 'the City'. But as soon as we get outside the boundaries of 'the City', we find roads. Originally³ these were thoroughfares that went into the country. That's why we

¹ *confuse*: mistake one thing for another; put in disorder.

² *get mixed up*: become confused.

³ *originally*: at first; in the beginning.

have names like Edgware Road, Fulham Road and Hampstead Road. They were thoroughfares, without buildings, leading from the City to Edgware, Fulham and Hampstead. Today they're built up, but they've kept the old names. They're still called roads, not streets. And that's¹ happened in all big towns.

MARIO: I've got a street map of London and a road map of Britain.

MR GREEN: That's a good example of the real difference between the two words. But you've probably noticed that in new residential areas,² 'road' is often preferred to 'street'. You find names like 'Byron Road' in the suburbs, even though it's really a street of houses. Perhaps 'road' is used to give people the idea they're in the country, not in town. A street *always* has houses or other buildings. The word 'road' today does not show that there are no buildings along it.

PAUL: Is there any rule about the use of the definite article? What's the difference between 'Dover Road' and '*the* Dover Road'?

MR GREEN: That's simple enough. 'Dover Road' might be the name of a road anywhere, like Byron Road. 'The Dover Road' is the name of the road from London to Dover. Just like 'The Great North Road' or 'The Bath Road'.

§ 2

GILDA: I went to a very good concert at the Festival Hall³ last month. You call that hall a 'concert hall', don't you?

MRS GREEN: Yes.

GILDA: Well, what's a 'music hall'? I've seen that name several times—and heard it used in broadcasts, too.

MRS GREEN: A music hall is something very different from a concert hall! If you want to hear a symphony orchestra playing good music, you go to a concert hall. A music hall is more like a theatre. The seats are arranged like those in a theatre. There's a

¹ *that's*: that has.

² *residential areas*: parts of a town with private houses (contrasted with shopping, business, industrial, etc., areas).

³ *Festival Hall*: large concert hall on the south bank of the Thames, opened in 1951 during the Festival of Britain Exhibition; *festival*: day or period when something is celebrated.

stage¹ with curtains, like the theatre. There's scenery² on the stage. We often use the name 'Variety Theatre'.

GILDA: What would I see and hear if I went to a music hall?

MRS GREEN: There'd be popular music and singing and dancing. Comic³ and sentimental⁴ songs, chiefly. There'd be performances by acrobats⁵ and jugglers.⁶ There might even be performing animals.

MR GREEN: Music halls are not so popular now as they used to be. People prefer films today, and radio and television keep people at home more. The most popular singers and comedians⁷ are seen and heard by millions of viewers and listeners in their own homes.

§ 3

HANS: I've been trying to understand the difference between a solicitor and a barrister. They're both lawyers, aren't they?

MR GREEN: Yes, but the work they do is quite different. It's not difficult to understand the difference if you know what they do. Let's take solicitors first.

Suppose you want to make a will, your 'Last Will and Testament', as the lawyers call it. You'd go to a solicitor. He'd probably be a member of a firm of solicitors, and you'd go to his office.

Suppose you want to buy a house or some land. Again, you'd go to a firm of solicitors. You can't buy property⁸ without the help of a solicitor.

Then there's the work that solicitors do in the courts. Solicitors can appear in the lower courts of justice⁹ and can speak for their clients.¹⁰ If a man is drunk¹¹ while in charge of a car,¹² he has to

¹ *stage*: part of a theatre on which the actors appear.

² *scenery*: (here) the painted hangings, etc., used on the stage of a theatre.

³ *comic*: causing people to laugh.

⁴ *sentimental*: (here) causing people to feel pity or sympathy.

⁵ *acrobat*: person who can do clever and surprising things with his body.

⁶ *juggler*: person who can play with several balls, etc., in the air at the same time.

⁷ *comedian*: actor whose aim is to make people laugh.

⁸ *property*: (esp.) land, or land and the building(s) on it.

⁹ *court of justice*: place where law cases are heard.

¹⁰ *client*: person who gets advice and help from a lawyer.

¹¹ *drunk*: overcome by taking too much beer, wine, whisky, etc.

¹² *in charge of a car*: using the car, or having the keys of the car.

appear in one of these lower courts, a magistrates'¹ court. A solicitor can speak for him there. A solicitor doesn't wear a wig² and gown³ like a barrister, though.

A solicitor can't appear for his client in the higher courts of justice. That's where the barristers come in.⁴ A barrister is an expert who's studied law for many years and has passed certain examinations. Solicitors have very difficult examinations to pass, too, but they're not the same kind as those taken by barristers.

Let's take the case of somebody who needs a barrister in the High Court. This person doesn't go to a barrister himself. He goes first to a solicitor. The solicitor collects any evidence⁵ that's needed. Then he writes a short account of the case, called a 'brief', and sends it to a barrister, noting on the brief the fee that's offered. The barrister can accept or refuse. If the barrister accepts, he will appear in the High Court and will speak there on behalf of⁶ his client. He wears a wig and a black gown.

HANS: Barristers earn a lot of money, don't they?

MR GREEN: That depends! Not all of them do. If a barrister wins a name for himself,⁷ he'll probably get plenty of briefs and high fees. After ten years he can ask to be made a Queen's Counsel⁸ or Q.C.⁹ That means that he can be called upon for the prosecution¹⁰ in criminal cases.¹¹ Q.C.s get higher fees than ordinary barristers. But there are many barristers who don't make much money. If they don't get briefs, they have to earn money in other ways—writing law reports¹² for *The Times*, for example.

¹ *magistrate*: person with authority to try cases in lower courts.

² *wig*: head covering of false hair.

³ *gown*: loose-fitting article of dress worn by judges, barristers, members of a university, etc.

⁴ *where . . . come in*: where barristers are concerned.

⁵ *evidence*: facts, statements, that help to prove or disprove something.

⁶ *on behalf of*: for.

⁷ *wins a name for himself*: becomes well known, famous.

⁸ *Counsel*: barrister(s).

⁹ *Q.C.* or, if the sovereign is a king, a *K.C.*

¹⁰ *the prosecution*: the person, and his advisers (lawyers) who bring a case to a court of law.

¹¹ *criminal cases*: cases of crime.

¹² *law reports*: accounts of trials in the law courts.

PEDRO: So if I get into trouble with the law in England, I should go to a solicitor first?

MR GREEN: Yes—and if the solicitor can settle the case outside the courts, it's usually much better and cheaper.

§ 4

ANNE: Can you tell me when to put the title *Esq.*¹ after a man's name in the address of a letter, and when to put *Mr* in front?

MR GREEN: Most people put *Esq.* after *my* name on envelopes, but I'd be quite happy if they used *Mr*. I'd prefer it, in fact. Men of the working classes, and tradesmen, are satisfied with *Mr*, and I feel I'm a member of the working classes. I'm sure I work as hard as most of those who're usually called the working classes, even though I don't work in a factory or a coal-mine.

Esquire is really a title given by courtesy,² to men of good social position, either by birth or by education. You probably know the word *squire*. That was the name used for the chief landowner in a village. The title *esquire* was, originally, used only for landowners of this class. Now it's polite to use it—only after a man's name, remember, and in addresses or lists of names—for professional men. But in practice³ it's also used when we write to men who don't belong to⁴ the professions. I suppose we write *Mr* when we send an order⁵ or a cheque to the coal merchant, and *Esq.* when we're writing to a solicitor. Use *Esq.* if you're in doubt.

PEDRO: Which would you use on the envelope of a letter to me, Mr Green?

MR GREEN: I'd never use the title *Esq.* when writing to a man who's not British. That's because of the old meaning I explained to you, *squire*, meaning 'landowner in Britain'. I'd put either *Mr* or *Senor* on a letter to you. I'd use *Mr* on the envelope of a letter to an American, or Canadian, or Australian. That wouldn't be discourteous.⁶ So don't be hurt if you find *Mr* on an envelope addressed to you please.

¹ *Esq.*: short for Esquire.

² *by courtesy*: for the sake of being polite, but not by right.

³ *in practice*: in actual fact.

⁴ *don't belong to*: are not members of.

⁵ *an order* (e.g. for coal): a request to be supplied with.

⁶ *discourteous*: not courteous, impolite.

GRETEL: There's no title to be used after a woman's name, like *Esq.*, is there?

MRS GREEN: No, Gretel. We're either *Mrs* or *Miss*, unless, of course, we have another title such as *Doctor* or *Professor*. I won't go into¹ titles of nobility.² You're not very likely to meet earls and dukes.³ If you do, you can go to a reference book and find out how to address them.

GRETEL: You never say 'Mrs Professor' or 'Mrs Doctor', do you?

MRS GREEN: No, never. If a German woman has a doctor's degree, she's called *Frau Doktor*, isn't she?

GRETEL: Yes, my mother has a doctor's degree. She's *Frau Doktor Grimm*. And a German woman can use a title like *Doktor* or *Professor* if her husband has that title.

MRS GREEN: We don't do that, of course. My sister is Mrs Dodds, not Mrs Professor Dodds, even though her husband's a professor.

§ 6

GEORGES: I wish you'd tell me how to address a girl or woman whose name I don't know, for example, a waitress in a teashop, or a barmaid⁴ in a hotel. Or if I'm making a long-distance telephone call and have to ask the operator⁵ about something.

MR GREEN: What's the difficulty? Need you call her anything?

GEORGES: I feel I *ought* to! What's the English for 'Trois whiskys, mademoiselle'?

MR GREEN: I'd say 'Three whiskys, please'—if I had to give such an expensive order! There's no need to add 'Miss', though I admit than many Englishmen *do* say 'Miss' in that way.

GEORGES: Is it really vulgar⁶ to use 'Miss' alone, in such cases?

MR GREEN: *I* think it is. And so do most of my friends. Many of the men I know would probably rather go away without being

¹ *go into*: (here) discuss the question of.

² *nobility*: the nobles as a class; *titles of nobility*: titles used by the nobles.

³ *earl, duke*: titles of noblemen.

⁴ *barmaid*: woman who serves drinks in the bar.

⁵ (*telephone*) *operator*: person in a telephone exchange who connects lines.

⁶ *vulgar*: ill-mannered; showing bad manners.

served than get attention¹ by calling out 'Please, Miss!' to the salesgirl² in a crowded shop. Perhaps it's a question of age. The older generation is conservative in these matters.

SUZANNE: I understand how Georges feels about this. In French we use *madame*, *mademoiselle* and *monsieur*, and in some cases there seem to be no English words for them.

MRS GREEN: A young man can use 'Sir' when he's speaking to someone who's much older than himself, or to a man who's his senior in rank.³ Women don't often use 'Sir' when they're addressing men—except, perhaps, in the Services. We have lots of women in the armed services⁴ now, you know. Salesgirls and waitresses may use 'Sir', depending perhaps upon the class of shop or restaurant.

GEORGES: When should I use 'Madam'?

MRS GREEN: You'd use it at the beginning of a letter to a stranger: 'Dear Madam'. If you saw a woman drop a glove and you picked it up, you might say, 'Excuse me, Madam, you've dropped your glove'. That would be rather formal perhaps. It wouldn't be impolite if you didn't say 'Madam'. 'Madam' can be used to all women of marriageable age, of course. Shop assistants and waitresses usually address women as 'Madam'.

SUZANNE: It's all very difficult!

MR GREEN: I'm afraid it is. You must keep your ears open and listen carefully. And keep your eyes open, too. Notice what *kind* of people use these forms of address, and the people they use them *to*. Notice *where* they are used. It's more of a social problem than a language problem.

§ 7

OLAF: I saw the word *Subtopia* in the newspaper yesterday. It's not in any of my dictionaries. What does it mean?

MR GREEN: Subtopia? That's a word that was invented⁵ in 1955, I think. I don't know whether it will live, but it's an amusing

¹ *get attention*: get attended to; get served.

² *sa'esgirl* (-man, -woman): person who sells goods in a shop.

³ *senior in rank*: having a higher position, or higher authority.

⁴ *the armed services*: the Navy, Army and Air Force.

⁵ *invent*: make (something that did not exist before).

word. It's what we call a *portmanteau* word, a word made by combining the forms and meanings of two words. *Subtopia* is made from *suburban* and *utopia*. You know the word *Utopia*, don't you?

OLAF: I've read Sir Thomas More's book called 'Utopia'. It's about an island where the social and political systems are perfect.

MR GREEN: Well, Olaf, if you've read More's 'Utopia', you've done more than most English boys. We use the word Utopia for a perfect social system, an ideal state of things. Many people, especially those who live in suburban areas, think that they must have large cinemas and smart-looking public houses, with large car parks, of course. In these areas there are usually wide concrete roads, lined with tall lamp-standards. There are petrol stations with rows of brightly-coloured pumps, usually rather ugly.

Today we see all these things in many of our suburbs, and even beyond the suburbs. The real country is being pushed farther and farther back. That's what *Subtopia* means—the spoiling of the countryside and rural areas by this ugly modern development. Many people don't realize that it's ugly.

MRS GREEN: Yes, our beautiful countryside is being ruined today. People think too much of what they call material progress. Is it the same in your country, Olaf?

FOR STUDY

PREFIXES MEANING 'NOT' OR 'OPPOSITE OF'

The commonest prefix meaning 'opposite of' is *un-*. Examples:
unable, unbearable, uncomfortable, undesirable, unemployed, unemployment, unhappy, unhealthy, uninteresting, unjust, unknown, unlikely, untrue, unusual, unwanted.

The prefix *in-* replaces *un-* in many words:
incomplete, inconvenient, indefinite, independent, indirect, inexact, inexpensive, injustice,¹ invisible.

The prefix *il-* is used before words that begin with *l*:
illegal, illiterate.

The prefix *im-* is used before *m* and *p*.:
immaterial, immeasurable, immodest, immoral, immovable, impatient, impolite, impossible, improbable, impure.

The prefix *ir-* is used before many words beginning with *r*:
irregular, irreligious (but note *unreasonable*).

The prefix *dis-* also means 'not' or 'opposite of':
disadvantage, disappear, disbelieve, discomfort, discourteous, discourtesy, dishonest, dislike, disobey, disobedient, displease, dissatisfied, dissimilar.

MEANINGS

CLIENT, CUSTOMER, GUEST, PATIENT, PUPIL, STUDENT

A person who goes to a solicitor or an architect and pays for his help or advice is a client. A successful solicitor has a large number of clients.

People who buy goods from shopkeepers and tradesmen are customers. A successful tradesman pleases his customers.

Persons who stay in a hotel, or who go to a hotel or a restaurant for a meal, are guests.

A person who goes to a doctor or a dentist is a patient. A person who goes to a hospital or a nursing home in order to get medical

¹ Compare the adjective, *unjust*.

treatment is also a patient. If he stays in the hospital for treatment, he is an in-patient. If he visits the hospital for treatment, but does not stay there, he is an out-patient.

A person who goes to a teacher for lessons (for example, piano or violin lessons) is a pupil. Children who attend school are also called pupils. Older persons, going to college or to a university, are called students.

ENOUGH (*adj.*, *pron.* and *adv.*)

The adjective *enough* may be placed either before or after the noun.

There is enough food (food enough) for all of us.

Have you enough money for your journey?

We haven't enough time to catch the train.

There's wine enough for all of you to have a glass.

The pronoun *enough* is often followed by *of*.

We have more than enough.

There's enough of everything.

Have you enough to pay the bills?

Does he earn enough to live on?

I've had enough of your foolish conversation!

The adverb *enough* follows the adjective or adverb.

Is this box large enough for your books?

The girl was not well enough to go to school.

I don't know him well enough to borrow money from him.

The meat is not cooked enough.

ACCEPT, REFUSE

Accept is used with a noun or a pronoun as its object. It is not used with a *to*-infinitive. *Refuse* can be followed by a noun or pronoun, or by a *to*-infinitive.

They have accepted (refused) our invitation.

Peter asked Mary to marry him and she accepted him.

John refused to take £150 for his old car.

When I offered David £50 for his motor-scooter, he said he would accept £55.

CHARGE (*n.* and *v.*)

1. How much do you charge (*or* What is your charge) for repairing a pair of shoes?

What did they charge you for repairing the radio set?

Is there a charge for admission¹ to the museum or can we go in free?

If we send books by post, we charge postage to the customer, but there is no charge for packing.

What does that hotel charge (*or* What are the charges at that hotel) for bed and breakfast?

2. Who is in charge of this department?

Mr North had to pay £5 for being drunk while in charge of a car.

Miss Grey is in charge of the children.

The children are in Miss Grey's charge.

STRETCH (*v.* and *n.*)

She sat up and stretched her arms.

The cat got up and stretched itself.

I've been at my desk all day; it's time I went out and stretched my legs (i.e. time for a walk, a little exercise).

When he laughs, his mouth stretches almost from ear to ear.

The road stretched away across the desert.

London stretches for nearly thirty miles from north to south.

The driver increased speed to 60 m.p.h. when he got to a straight, level stretch of road.

These three parks form a continuous stretch of green from Whitehall to Kensington.

¹ *admission*: being admitted (allowed to enter).

FORMS OF ADDRESS

1. The titles *Mr*, *Mrs* and *Miss* are used with the family name: *Mr Hill*, *Mrs Dale*, and *Miss Green*. These titles are not used alone, like French *monsieur*, *madame* and *mademoiselle*. (You may hear *Miss* used to call a waitress or a shopgirl, but you should not yourself use 'Please, Miss' or 'Yes, Miss'.)

2. When you know someone well, as a friend, you may use the personal (or first) name: *Harry*, *Mary*, *David*, *Anne*, etc.

3. To show respect for persons who are older than you, or in a senior position, you may use *sir* and *madam*. Salesmen and saleswomen in shops address customers as *sir* and *madam*. Schoolboys address their men teachers as *sir*. (Women teachers, however, are usually addressed by using their names, for example, *Miss White*, *Mrs Brown*.) A man who wishes to address a woman who is unknown to him may use *madam*. For example, in a railway carriage: 'Excuse me, Madam, would you mind if I opened the window?' It is not usual for a woman to use *sir* when she addresses a man in a similar situation. It is not usual for a young woman to address an older woman as *madam* unless she is a servant or employee.

4. The professional titles *doctor* and *professor* are never used with *Mr*. It is wrong to say 'Mr Doctor White' or 'Mr Professor Black'. *Doctor* may be used alone when you address a doctor of medicine: 'How long will it be before I'm well, Doctor?' If, however, you address a doctor of literature or philosophy (any subject except medicine), the title should not be used alone. Say, *Doctor North*.

You should also use the name of a man or woman after the title professor: 'I'm glad to meet you, Professor Grub.' If you know the person well, however, you may, in informal style, use *Professor* without the name: 'Well, Professor, we've had a very interesting discussion.'

Mr is not used with military titles (such as *Captain*, *Colonel*), nor with such titles as *manager* and *director*, in commerce and industry.

It is not the custom in England to give a woman a title that is used by her husband. We do not say, 'Mrs Professor (or Doctor) Gray'.

READING-TEXT TWELVE

A HOUSE OF THEIR OWN (3)

(Mr Reed has visited the building site at Lark Green and has made sure¹ that the mains services—water, drains and electricity—are available.² He has had more discussions with Mr Wells about costs, and with Anne and Jack about their wishes. Now he is explaining his rough plans to them and asking them for their approval.³)

§ 1

MR REED: I haven't made final plans yet. I'd like you to look at these sketches. Then, if you're satisfied, I can go ahead.⁴ Shall we start with the downstairs or the upstairs?

ANNE: Downstairs, please.

MR REED: Here's a rough plan of the ground floor. The hall and kitchen are on the side facing the road. The living-room and dining-room are on the south, with wide windows looking on to the garden. They'll get all the sunshine, of course.

JACK: We agreed to combine the living-room and dining-room, didn't we?

MR REED: Yes. You'll see I've not put a wall between the two rooms. The division can be made by built-in book-shelves on the living-room side, and cupboards and more shelves on the dining-room side. The ceiling's 7 ft 9 in. You can have the division about 5 ft high.

ANNE: That's very useful, isn't it, Jack? We shan't have to buy bookcases.

JACK: And we shan't want a separate sideboard,⁵ either.

¹ *made sure*: satisfied himself (by making inquiries, etc.).

² *available*: there, ready to be used when needed.

³ *asking them for their approval*: asking them to say that they approve, are satisfied.

⁴ *go ahead*: make progress; make final plans.

⁵ *sideboard*: piece of furniture with drawers and cupboards, placed against the wall of a dining-room.

§ 2

MR REED: Here's the hall, and the stairs. There's a door from the hall into the living-room here, and another door on the right, into the kitchen. On the left side of the hall there's a cloak-room¹ with a wash-basin in it, and next to it, a lavatory.²

JACK: That all seems very convenient.

ANNE: There's plenty of light in the kitchen, I hope.

MR REED: There's quite a large window on the north. The door on the west side can be half glass, too, if you like.

JACK: That's the side door³ for the tradesmen, isn't it?

MR REED: Yes. If you'll look at this sketch again, you'll see there's a path from the gate to the front door. Here's the garage, on the west side of the house. By using the west wall of the house as one wall of the garage we can save quite a bit of money. There's a wide path from the road straight to the garage. You can have a concrete surface—or tarmac.

§ 3

ANNE: The kitchen looks rather small, doesn't it?

JACK: Where will the furnace be, Mr Reed?

MR REED: I think you'll have as much space as you need, Miss Green. I've included a cellar⁴—Mr Wells agreed to the extra cost for that. The furnace will be in one half of the cellar, and the other half will be for storing coke. The coke will be dropped into the cellar through a covered opening in the concrete driveway⁵—just in front of the garage doors.

JACK: How do we get down into the cellar?

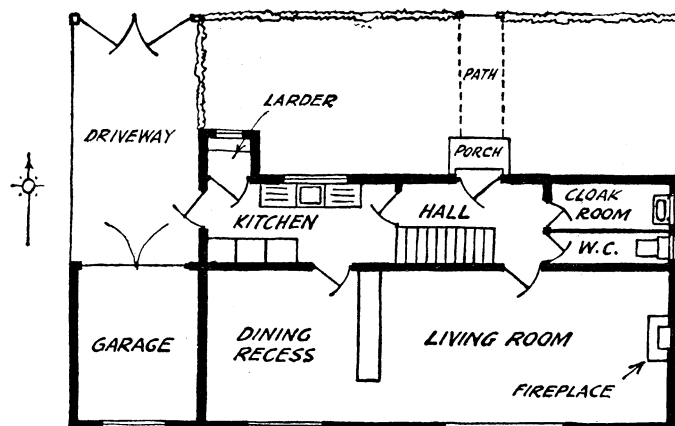
¹ *cloak-room*: (here) small room where hats and coats may be hung on pegs.

² *lavatory*: room with a W.C. (water-closet), and often a wash-basin.

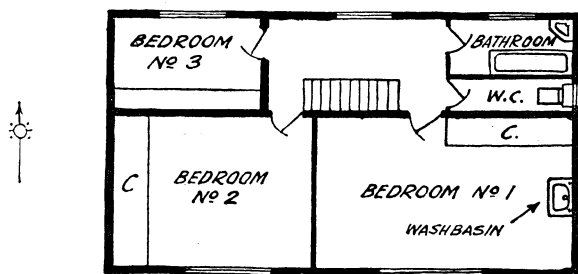
³ *side door*: door at the side of the house. (Cf. front door, back door.)

⁴ *cellar*: underground room used for a furnace, or for storing coal, wine, etc.

⁵ *driveway*: wide path (for a car) from the road to the garage.



The ground floor



The first floor

MR REED: There's a door in the kitchen—here, in this corner. The stairs to the cellar are below the stairs to the bedrooms.

ANNE: Are you sure the furnace will provide *all* the water we shall need?

MR REED: It'll give you all the hot water you'll need, Miss Green. There'll be enough for these two radiators in the living room.

JACK: Well, that's fine,¹ isn't it, Anne?

ANNE: It's marvellous. What about the upstairs?

§ 4

MR REED: Here's a rough sketch of the upstairs rooms. The two large bedrooms are on the south. The small bedroom's on the north. Each of them has a large hanging-cupboard,² so there's no need for separate wardrobes. Here's the bathroom, and the w.c. next to it.

JACK: Father says he told you to put the wash-basin in the largest bedroom.

MR REED: Yes, that's right. I've put it here, on the east wall. Is that where you'd like it?

ANNE: There isn't a window on that side, is there?

MR REED: No, the window's on the south.

ANNE: That's where I'd have the dressing table,³ then, and the wash-basin on the east wall.

§ 5

JACK: We discussed lighting last time we saw you, Mr Reed. Will that be all right?

MR REED: You said you didn't want standard lamps⁴ or table lamps.

ANNE: No, neither of us wants them. I don't like flex⁵ running all over the floors. I fall over it.

¹ *fine*: (here) very good.

² *hanging-cupboard*: large cupboard in which to hang dresses, suits, coats, etc.

³ *dressing-table*: table with looking-glass(es) (or mirror(s)), for dressing at.

⁴ *standard lamps*: (also called *floor lamps*) lamps on tall supports (wood or metal) that stand on the floor.

⁵ *flex*: wire covered with rubber, cotton, etc., used for electric current.

MR REED: I've arranged for indirect lighting¹ in the living-room. The cables² will be built into the wall and there'll be brackets so that the light shines on the ceiling and is reflected³ downwards. That's what you want, I think.

JACK: Yes, that will be very good. But you'll see that there are two or three other points,⁴ won't you?

ANNE: We shall want one for the radiogram. And a power point⁵ for the vacuum-cleaner.

MR REED: I'll see to those. You're having a telephone, aren't you? Where would you like that? In the living room?

JACK: No, not in the living-room, please. In the hall, don't you think, Anne?

ANNE: Well, the hall may be rather a cold place for a long conversation on a winter evening!

JACK: Yes, perhaps. But can you think of anything more annoying than having a broadcast of an opera from Covent Garden⁶ interrupted⁷ by the ringing of the telephone bell? And then having to turn the wireless off, or turn it low, while one of us carries on a telephone conversation?

ANNE: You're right, Jack. I hadn't thought of that. If the telephone's in the hall, one of us can go on listening to the broadcast.

JACK: It might be difficult to hear the telephone bell if we were in the garden. The hall's on the north and the garden's on the south.

MR REED: It's not likely that you'd both be in the garden, is it, except perhaps in summer? And in summer the doors would probably be open.

ANNE: Let's have the telephone in the hall, then. It will mean buying a low table and a chair.

¹ *indirect lighting*: system of lighting in which light is directed first to the ceiling and (or) walls.

² *cable*: wires covered with rubber, plastic, etc., used for electric current.

³ *reflect*: (here) throw or turn back (from . . .).

⁴ *point*: (here) outlet from which electric current can be taken.

⁵ *power point*: outlet from which electric current for machines, electric fires, etc. can be used.

⁶ *Covent Garden*: London theatre used for opera and ballet.

⁷ *interrupt*: break in upon.

§ 6

MR REED: Oh, there's one thing I forgot to mention about the kitchen. There's a larder¹ here, on the north-west corner. You'll find it quite cool—the window's on the north.

ANNE: That'll be very useful. I don't think we shall be able to afford a refrigerator—not for a few years, anyway.

JACK: Most of the kitchen furniture is to be built in, isn't it?

MR REED: Miss Green and I discussed that very thoroughly when she was here with your father last week. The sink² and the draining-boards³ will be under the window. The electric cooker will be on the other side of the kitchen. And there'll be plenty of space for a refrigerator and a washing-machine if you get them later on. Perhaps you'll get them as wedding presents.

ANNE: We'll be lucky if we do!

§ 7

MR REED: We've settled the exterior⁴ of the house, haven't we? Red brick for the walls and red tiles for the roof. And you're having a fireplace in the living room—on the east wall.

JACK: I'm glad that could be included, even though we're having radiators. How do people arrange their furniture if there's no fireplace to put the chairs round?

MR REED: Round the television set in most homes today, probably. Is there anything else you'd like to ask me about?

ANNE: I don't think I've any more questions. What about you, Jack?

JACK: I don't think so.

MR REED: Well, I'll make my final plans and send them to you, probably in two or three weeks' time. Then, if you approve everything, the plans can go to the builders.

ANNE: Please let me know when the builders start work. We shall want to go and see our house going up.

MR REED: Certainly, Miss Green.

¹ *larder*: room in which food is stored.

² *sink*: basin, fixed to a wall, with taps for hot and cold water, in which dishes, etc., are washed.

³ *draining-board*: board fixed at the side of a sink, on which wet dishes are placed so that water may drain off them.

⁴ *exterior*: outside. (Cf. *interior*: inside).

FOR STUDY

CAN, COULD, BE ABLE TO

1. The verb *can* has no infinitive, so with *used to*, *seem* and *appear* (=seem), *be able to* is used. Compare:

Peter *can speak* French quite well.

He *used to be able to speak* German, too, but he has forgotten it now.

Mr Hill *can't give up* smoking.

Mr Hill seems (to be) quite *unable to give up* smoking.¹

2. *Could* is used for past time if the situation clearly shows past time.

The box *was* so heavy that *I couldn't* lift it.

I tried to lift the box, but *couldn't*.

She *could* read Latin when she *was* twelve.



3. When the situation does not show past time, *could* may be conditional, showing present or future time.

Could you help me? (i.e. now, or in the future)

Could he lift that big table? (i.e. if he tried)

I could lend you the money. (i.e. if you needed it, if you asked me to do so)

4. To show that something was done (or not done) in the past, *could* is not always satisfactory. In many cases the simple past tense is enough. The verbs *manage* and *succeed* may be used if there was difficulty.

Peter *passed* the examination.

Peter *managed to pass* the examination.

Peter *succeeded in passing* the examination.

(Note: 'Peter *could* pass the examination' does not show past time. It is conditional: 'Peter could pass the examination if he wished, if he took it, if he tried hard', etc.)

¹ *can't seem to give up* is used in colloquial style.

Mary *didn't catch* the train.
Mary *didn't manage to catch* the train.
Mary *didn't succeed in catching* the train.
Mary *failed to catch* the train.
Mary *missed* the train.

(Note: 'Mary *couldn't catch* the train' is perhaps possible here, if it is clear that she tried to catch the train. The sentence is unsatisfactory because it might be conditional: 'Mary *couldn't catch* the train now—unless she took a taxi'.)

5. *Be able to* is used for past time when *could* is unsuitable because of its use in conditional clauses. Compare:

If I am not interrupted, *I shall be able to finish* my work before supper.

As I was not interrupted, *I was able to finish* my work before supper.

(Note: In the last sentence *could finish* is unsatisfactory. *Finished*, *managed to finish*, and *succeeded in finishing* are possible.)

The boat overturned, but fortunately we *were able to swim* to the bank.

(Note: *could swim* is unsatisfactory here.)

The boat overturned, but fortunately they *could swim* and *were able to reach* the bank.

(*Could swim* is correct here. *Could swim* means 'knew how to swim', not 'managed to swim'. But *could reach* is unsatisfactory.)

STRAIGHT

Straight is used as an adverb meaning (1) in a straight line, and (2) directly, without delay or hesitation.

The driveway goes straight from the road to the garage.

Keep straight on (i.e. do not turn off to the right or left) until you get to the bridge over the railway.

John walked straight in (i.e. entered without stopping to knock at the door, ring the bell, etc.).

Take these letters to the post, and come straight back (i.e. without stopping anywhere on the way).

When Hugh left college, he got a well-paid job straight away (i.e. at once, without having to wait).

CARRY ON

Carry on a conversation means 'have a conversation'.

It's difficult to talk to somebody on the telephone and, at the same time, carry on a conversation with other people in the room.

Carry on also means 'continue'.

Who will carry on my work if I fall ill?

Mr Robinson will carry on the ordinary business of the firm while the Manager is away on holiday.

GO ON

Go on means 'continue'.

Peter went on working (*or* went on with his work) in spite of interruptions.

Let's hope it won't go on raining all day.

When *go on* is followed by an infinitive, it means 'do next or afterwards'.

The speaker went on to say (i.e. next said) that . . .

Go on also means 'happen'. In this sense the progressive tenses are generally used.

What's going on here?

While this was going on, . . .

This had been going on for years.

COMPARE (WITH, TO)

If we point out the ways in which one thing is both like and unlike another, we use *compare with*.

Compare your translation with Anne's.

Compare this copy of the painting with the original.

If we point out only that one thing is like another, we use *compare to*.

Poets have often compared death to sleep.

The heart has often been compared to a pump.

ON FOOT, BY CAR, ETC.

The long journey had to be made *on foot* (*on horseback*).

We went *by car* (*by train, by boat*).

Do you like travelling *by sea* (*by air*)?

WILL and WOULD in 'IF'-clauses[†]

Will does not usually occur in *if*-clauses. The present tense, not the future tense, is usual in the clause.

If you *look* at this sketch, you will see that there's a path from the gate to the front door.

Will and *would* may be used in *if*-clauses, however, to make a request.

If you'll *look* at this sketch, you will see that . . . (=Please look at this sketch; you will see that . . .)

If you'll *help* me, we can finish the work before supper. (=Please help me. Then we can finish . . .)

If you *would* (you'd) *help* me, we could finish the work before supper. (=Would you mind helping me? Then we could finish . . .)

POSITION OF STRESS (5)

Here are more examples of nouns preceded by a gerund. There is a strong stress on the gerund and no stress (or only a secondary stress) on the noun.

'bathing-dress; 'building plot; 'dining room; 'draining-board; 'dressing-room; 'driving licence; 'hanging-cupboard; 'hearing-aid; 'living-room; 'sailing-boat; 'sewing-machine; 'swimming-bath; 'washing-machine; 'writing-desk.

Here are more examples of nouns preceded by participial adjectives. There are equal stresses.

a 'leading 'article; a 'burning 'building; a 'smoking 'chimney; 'hurrying 'crowds; the sur'rounding 'district; the 'Flying 'Dutchman; a 'galloping 'horse; a 'running 'jump; a 'boiling 'kettle; a 'hanging 'lamp; 'dying 'men; 'running 'water; in the 'following 'year.

[†] See Book Two, pages 30 and 38.

READING-TEXT THIRTEEN

CRIMINAL JUSTICE

(René Dupont is a young French law student who, during a visit to London, stayed with an English family. His host,¹ Mr Churchman, is now writing to tell René something about criminal justice in England.)

§ 1

The Authors' Club,
London, S.W.1.

5 November 19—

Dear René,

While you were staying with us during the summer, I remember you asked me a lot of questions about law in this country. I'm afraid I wasn't able to help you much. We read in our papers about trials in the law courts, but few law-abiding² citizens are experts on the subject.

You asked me to tell you how criminal trials in England differ³ from criminal trials in Europe, and I couldn't tell you much—except, I remember, that I said that in England a person accused⁴ of crime must always be supposed innocent⁵ until he has been proved guilty. Newspapers mustn't describe the accused as 'the thief' or 'the murderer'; he's 'the accused' or 'the prisoner'.

Last month I served as a member of the jury⁶ at an important criminal trial, so I learnt quite a lot. I thought you'd be interested, and that's why I'm writing. I'm giving you only some general impressions.⁷ The newspaper reports I'm sending separately give a fairly complete account of the trial.

¹ *host*: person who receives another or others at his house as his guest(s).

² *law-abiding*: obeying the laws.

³ *differ* (v.): be different.

⁴ *accuse somebody of (doing) something*: say that he is guilty of (doing) it.

⁵ *innocent*: not guilty.

⁶ *jury*: (in England) twelve persons who decide in a court of justice whether a person accused of a crime is guilty or innocent.

⁷ *general impressions*: what I thought and felt about the trial.

The prisoner was accused of robbing a bank and of wounding¹ the night watchman² who tried to stop him. He pleaded 'Not Guilty',³ so the trial was a long one. We had to listen to some long speeches and a lot of evidence.

I'm over fifty and this was my first experience of serving as a juror.⁴ We're liable for jury service⁵ between 21 and 60, so you see I might have been called on many years ago. Of the twelve members of the jury, three were women. Two of the men were small shopkeepers, one was a motor mechanic, another was a school teacher. I didn't find out what the others were, but you can see we were a mixed lot.⁶

We had three stories to listen to. First there was the story told by the counsel for the prosecution, then the story told by the defending counsel,⁷ and lastly the story told by the judge, a summing up⁸ of what was said by counsel and witnesses.⁹ By 'counsel' I mean the barrister or barristers employed on either side.

The prosecuting counsel began by telling the court what he intended to prove by evidence. Then he called his witnesses. These persons can say what they know only in answer to questions, so the examination of witnesses is very important. Every witness may be examined by the barrister who is defending the prisoner. This is the cross-examination. The judge can interfere¹⁰ if he thinks any of the questions are unfair. He always objects to¹¹ what are called 'leading

¹ *wound*: cause injury to part of the body by cutting, shooting, esp. when attacking.

² *night watchman*: man employed to guard a building against thieves during the night.

³ *plead 'Not Guilty'*: declare that one is not guilty.

⁴ *juror*: member of a jury (also called a *jurymen*).

⁵ *be liable for jury service*: have to serve on a jury when required to do so.

⁶ *a mixed lot*: (here) a group of persons with different trades and professions, of different social classes.

⁷ *defending counsel*: barrister(s) acting for the accused.

⁸ *summing up*: account, giving the chief points.

⁹ *witness*: person who gives evidence in a law-court.

¹⁰ *interfere*: (here) stop the examination and say that something must not be done.

¹¹ *objects to*: says that he is against, cannot approve of.

questions', questions that suggest something instead of asking for information. (Perhaps you know the old example: 'When did you stop beating¹ your wife?') Leading questions are allowed, however, in cross-examination.

The defending counsel then had his turn.² He called new witnesses, including the accused man himself. These witnesses were then cross-examined by the prosecuting counsel.



¹ *beat*: (here) hit (with a stick, etc.).

² *had his turn*: was allowed to speak, ask questions, etc.

The law of evidence is very strict.¹ Every witness must, before he goes into the witness box,² swear an oath,³ with his hand on the Bible, 'to tell the truth, the whole truth, and nothing but the truth'. A witness may tell only what he himself knows to be true. 'Hearsay'⁴ evidence is not allowed. If, for example, Mr X saw a man forcing a way⁵ into a building, he can describe what he saw, and this is evidence. If he tells his wife about it, a description of what happened, given by the wife, is not evidence. She heard her husband's story, but she herself did not see what happened.

When all the evidence had been given, and the examination of the witnesses was finished, counsel for both sides made further speeches. Counsel for the prosecution tried to show that, from the evidence they had heard, the jury could only find the accused person guilty.⁶ Counsel for the defence tried to show that the accused was not guilty. Then the judge summed up.

There are quite a lot of people in England who think that twelve ordinary men and women are not capable of understanding⁷ properly all the evidence given at criminal trials. I had doubts about this myself until I served as juror last month. I don't feel so doubtful now. Our judges are expert⁸ in summing up the evidence. They take notes during the trial. The judge, in the case I'm writing about, called our attention to all the important points in the evidence, and in the speeches made by counsel for both sides. He favoured neither prosecution nor defence. He told us what crime the accused would be guilty of, if the evidence supplied by the prosecution was true.

The members of the jury have to decide only the questions of fact. Questions of law are for the judge. So when the judge had finished his summing up, he said to us, 'Will you please consider your verdict?'⁹

¹ *strict*: (here) clearly and exactly defined, and requiring obedience.

² *witness box*: place where a witness stands to give evidence in a court of law.

³ *swear an oath*: make a promise which God is called on to witness.

⁴ *hearsay*: what one has heard others say about an event, etc.

⁵ *forcing a way*: breaking.

⁶ *find the prisoner guilty*: reach the decision that he was guilty.

⁷ *capable of understanding*: clever or intelligent enough to understand.

⁸ *expert* (*adj.*): clever because of much practice.

⁹ *verdict*: decision reached by a jury on a question of fact.

We retired¹ to a private room to do this. I was elected foreman (or chairman). You probably know that if at least ten jurymen cannot agree, the jury must be discharged,² and that then there is a new trial with a fresh³ jury. In this case we were not long in reaching a decision. The evidence against the accused man was so strong that we had no need to discuss it for long. English law requires that the guilt of an accused man must be proved 'beyond reasonable doubt'.⁴ We had no doubt at all, so when we returned to the court and I was asked, 'Do you find the accused Guilty or Not Guilty?' I gave the answer 'Guilty'.

Here's another interesting point about the law of evidence. The police may know quite a lot about the previous life⁵ of the accused man. They may have records to show that he is a habitual criminal,⁶ that he has often been accused of crime and proved guilty. But this information cannot be given in court until *after* the jury have brought in their verdict.

In this case the police records showed that the accused had served three terms of imprisonment⁷ for robbery, one of them being robbery with violence.⁸ If we had known this before we considered our verdict, and if the evidence against the man had been weak, we might have been inclined⁹ to declare him guilty, in spite of weak evidence against him.

The accused's past record of crime, if he has one, is given *after* the verdict so that the judge may know better what sentence to pass.¹⁰ If the accused has never before been convicted of crime,¹¹ the

¹ *retired*: (here) went out of the court room.

² *discharge a jury*: allow the jurors to go away without giving a decision.

³ *fresh*: (here) new, different.

⁴ *beyond . . . doubt*: so that there is no . . . doubt.

⁵ *previous life*: his life before this time.

⁶ *habitual criminal*: person who has been guilty of many crimes over a long period of time.

⁷ *term of imprisonment*: period of time during which a person is kept in prison.

⁸ *robbery with violence*: robbing and, at the same time, attacking and wounding somebody.

⁹ *been inclined*: felt a wish.

¹⁰ *pass sentence (on a man), sentence (a man)*: state what punishment he is to have.

¹¹ *convict a man of crime*: declare (in a law-court) that he is guilty.

sentence is not likely to be severe, unless the crime is one of violence. First offenders¹ are usually treated with sympathy. If, on the other hand, the accused man has a long record of convictions, the judge will pass a more severe sentence.

There's one more point worth mentioning. The police officers who find and arrest² an accused man may appear as witnesses at the trial. But they appear only as witnesses. They have no share in the examination of the accused. There is a clear division between the forces of the law who keep order, and the forces who conduct trials³ in the law-courts.

I've probably told you much that you already know, and perhaps English law is not so different from French law as I think it is. But I hope you'll find this letter interesting. You were here in the summer, at a time when the law-courts were closed. Can you make your next visit when you'll have a chance to attend a criminal trial? We'd be very pleased to see you again.

Best wishes,

Yours sincerely,

John Churchman

§ 2

CROSS-EXAMINATION

BARRISTER (FOR THE DEFENCE): You were on duty on the night of November the tenth?

P.C.⁴ WILKINS: Yes.

BARRISTER: Where were you at 2.30 a.m.?

P.C. WILKINS: I was in the High Street.

BARRISTER: The High Street is usually quiet at 2.30 a.m., I suppose?

P.C. WILKINS: Yes.

BARRISTER: On the night of November the tenth, at 2.30 a.m., did you see anyone in the High Street?

P.C. WILKINS: Yes, I did.

¹ *first offender*: person convicted for the first time.

² *arrest a man*: make him a prisoner by authority of the law.

³ *conduct a trial*: be in charge of it; manage it.

⁴ *P.C.*: police constable (ordinary policeman).

BARRISTER: Can you tell the Court whom you saw?

P.C. WILKINS: I saw the accused.

BARRISTER: Where was the accused when you saw him?

P.C. WILKINS: He was outside the post office.

BARRISTER: Could you see what he was doing?

P.C. WILKINS: He was climbing out of a broken window of the post office.

BARRISTER: How far from the post office were you when you saw the accused?

P.C. WILKINS: About 50 yards.

BARRISTER: You said it was 2.30 a.m. How could you see what the man was doing at that distance?

P.C. WILKINS: It was a moonlight night. There was a full moon.¹

BARRISTER: Did the accused run away when he heard you coming?

P.C. WILKINS: He didn't hear me coming.

BARRISTER: He didn't hear you coming? Police constables wear very heavy boots, don't they?

P.C. WILKINS: Yes, they do.

BARRISTER: Were you wearing heavy boots on that occasion?

P.C. WILKINS: I was.

BARRISTER: The High Street has stone pavements,² I believe.

P.C. WILKINS: Yes.

BARRISTER: Heavy boots make quite a lot of noise on stone pavements?

P.C. WILKINS: Yes, they do.

BARRISTER: But the accused did not run away. Do you really believe that he didn't hear you coming?

P.C. WILKINS: He didn't hear me coming. I caught him just as he climbed out of the window.

BARRISTER: Do you expect the jury to believe that you could not be heard and that there was no time for the accused to run away?

P.C. WILKINS: I was on a bicycle at the time. Rubber tyres do not make a noise.

¹ *a full moon*: moon that appears completely round. (Cf. *new moon*.)

² *pavement*: (in U.S.A., *sidewalk*), side of street, with flat stones, etc., used by people on foot. (Cf. *roadway*, for cars, bicycles, etc.)

FOR STUDY

LAW

1. Singular only (=jurisprudence).

Mr Hill is reading (studying) law.

Mr Black is an expert in both civil law and criminal law.

My brother is a law-student.

2. Singular and plural (=rule).

When a bill¹ is passed by Parliament and signed by the Sovereign,² it becomes an Act of Parliament, or a law.

Laws tell people what they must do and what they must not do.

3. With the definite article, usually singular, but also plural (body of laws, def. 2).

If a man breaks the law(s), he may be punished.

We are all equal before the law.

Ignorance of the law is not accepted as an excuse for breaking it.

4. Singular only (=justice, its operation in the courts).

The man was arrested and handed over to the law.

Can we settle the matter without going to law?

It is the duty of the Government to maintain law and order (i.e. see that the laws are obeyed).

INJURE, INJURY: WOUND (v. and n.); HURT

Injure should (in most cases) be associated with *accident*, and *wound* should (in most cases) be associated with *fighting* or *attack*.

There was a serious train accident near Crewe yesterday afternoon. Two people were killed and twelve were injured.

Mr North has died as a result of the injuries he received when his car overturned on an ice-covered road last week.

Three soldiers were killed and seven were wounded in a fight near the boundary.

The prisoner was accused of attacking and wounding a night watchman.

The policeman who was shot last Tuesday died of his wounds last night.

Both *injure* and *wound* can be used of feelings.

She has an injured (or wounded) look.

¹ *bill*: proposed law.

² *sovereign*: king or queen.

Hurt usually means 'cause pain to'. It may be used reflexively.

He fell and hurt his back.

Have you hurt yourself?

These shoes are tight; they hurt (me).

It hurts the eyes to look straight at the sun.

STEAL, ROB(BER), THIEF, BURGLAR, PICK-POCKET

The verb *steal* has, as its object, what is taken away by the thief.

Somebody has stolen my watch.

My brother's bicycle has been stolen.

Thieves stole £2,000 from the post office last night.

He stole a few coins from the blind beggar's box.

The verb *rob* has, as its object, either the *person* whose things are taken or the *place* from which things are taken. The object of the verb *rob* is never the things that are taken.

The post office was robbed last week.

I've been robbed of all my money.

The travellers were attacked in the mountains and robbed of everything they had, even their clothes.

Note the patterns of these two verbs: *to steal something from somebody*, *to rob somebody (or something) of something*. Compare: *to steal money from a bank* and *to rob a bank*.

A *thief* is a person who steals things secretly, usually without violence. When violence is used, especially out of doors, the word *robber* is preferred. (Armed robbers are also called *bandits*.)

The word *burglar* is used of a person who enters a building during the hours of darkness in order to steal. A person who enters a building in daylight to steal is a *thief*, or, if he breaks into a building by using force, a *house-breaker*.

A person who steals something out of your pocket in a crowded street is a *pick-pocket*.

BEYOND

The preposition *beyond* is sometimes used meaning 'on the farther side of', 'on the other side of', as in *the countries beyond the Rhine*, *the house beyond the church*.

This use of *beyond* is not very common in colloquial English. It is more usual to say 'on the other side of'.

Beyond is more often used with such nouns as *doubt*, *question*, *belief*, *reason*, *hope* and other abstract nouns. Examples:

His guilt must be proved beyond reasonable doubt (i.e. so that there can be no reasonable doubt).

Your work is beyond all praise (i.e. so excellent that I cannot praise it enough).

I've succeeded beyond my hopes (i.e. have been more successful than I had ever hoped).

It is beyond belief (i.e. cannot be believed).

STRESS AND PRONUNCIATION (4)

NOUNS AND ADJECTIVES

Note the change in the position of the stress in the pairs below, and the change in some of the vowel sounds when the stress is shifted, as in *habit* /'habit/, *habitual* /hə'bitjuəl/ (change from /a/ to /ə/).

Nouns		Adjectives	
<i>accident</i>	'aksɪdənt	<i>accidental</i>	ˌaksɪ'dentl
<i>acrobat</i>	'akrəbat	<i>acrobatic</i>	ˌakrə'batɪk
<i>agriculture</i>	'agrɪkʌltʃə*	<i>agricultural</i>	ˌagrɪ'kʌltʃərəl
<i>alcohol</i>	'alkəhɒl	<i>alcoholic</i>	ˌalkə'hɒlɪk
<i>alphabet</i>	'alfəbet	<i>alphabetic(al)</i>	ˌalfə'betɪk(l)
<i>arithmetic</i>	ə'riθmətɪk	<i>arithmetical</i>	ˌarɪθ'metɪk(l)
<i>athlete</i>	'aθli:t	<i>athletic</i>	əθ'letɪk
<i>atom</i>	'atəm	<i>atomic</i>	ə'tɒmɪk
<i>commerce</i>	'kɒmə:s	<i>commercial</i>	kə'mə:ʃl
<i>democracy</i>	dɪ'mɒkrəsi	<i>democratic</i>	ˌdemə'kratɪk
<i>economy</i>	i'kɒnəmi	<i>economic</i>	ˌi:kə'nomɪk
<i>emphasis</i>	'emfəsɪs	<i>emphatic(al)</i>	em'fatɪk(l)
<i>geography</i>	dʒɪ'ɒgrəfi	<i>geographical</i>	dʒɪə'græfɪk(l)

<i>geometry</i>	dʒi'omətri	<i>geometric</i>	dʒiə'metrik
<i>grammar</i>	'gramə*	<i>grammatical</i>	grə'matɪkl
<i>habit</i>	'habit	<i>habitual</i>	hə'bitʃuəl
<i>industry</i>	'ɪndəstri	<i>industrial</i>	ɪn'dʌstriəl
<i>influence</i>	'ɪnfluəns	<i>influential</i>	ˌɪnflu'enʃl
<i>luxury</i>	'lʌkʃəri	<i>luxurious</i>	lʌk'sjuəriəs
<i>metropolis</i>	mə'trɒpəlɪs	<i>metropolitan</i>	ˌmetrə'politən
<i>monarch</i>	'mɒnək	<i>monarchic(al)</i>	mə'nɑ:kɪk(l)
<i>mystery</i>	'mɪstəri	<i>mysterious</i>	mɪs'tiəriəs
<i>orchestra</i>	'ɔ:kɪstrə	<i>orchestral</i>	ɔ:'kestrəl
<i>origin</i>	'ɒrɪdʒɪn	<i>original</i>	ə'rɪdʒɪnl
<i>photograph</i>	'fɒtəʊgrɑ:f	<i>photographic</i>	ˌfɒtəʊ'ɡrɑfɪk
<i>politics</i>	'pɒlɪtɪks	<i>political</i>	pə'lɪtɪkl
<i>proverb</i>	'prɒvə:b	<i>proverbial</i>	prə'və:biəl
<i>province</i>	'prɒvɪns	<i>provincial</i>	prə'vɪnʃl
<i>residence</i>	'rezɪdəns	<i>residential</i>	ˌrezi'dənʃl
<i>secretary</i>	'sekritəri	<i>secretarial</i>	ˌsekri'teəriəl
<i>sentiment</i>	'sentɪmənt	<i>sentimental</i>	ˌsenti'mentl
<i>suburb</i>	'sʌbə:b	<i>suburban</i>	sə'bə:bən
<i>sympathy</i>	'sɪmpəθi	<i>sympathetic</i>	ˌsɪmpə'θetɪk
<i>symphony</i>	'sɪmfəni	<i>symphonic</i>	sɪm'fɒnɪk
<i>theatre</i>	'θiətə*	<i>theatrical</i>	θi'atrikl
<i>triangle</i>	'traɪəŋɡl	<i>triangular</i>	traɪ'æŋɡjʊlə*

Note the change in the position of the stress in these pairs of names, mostly of towns and countries:

<i>Asia</i>	'eɪʃə	<i>Asiatic</i>	eɪʃi'atɪk
<i>Athens</i>	'aθɪnz	<i>Athenian</i>	ə'θi:njən
<i>Canada</i>	'kənədə	<i>Canadian</i>	kə'neɪdʒən
<i>Elizabeth</i>	i'lizəbəθ	<i>Elizabethan</i>	iˌlizə'bi:θən
<i>Europe</i>	'juərəp	<i>European</i>	ˌjuərə'pi(:)ən
<i>Italy</i>	'ɪtəli	<i>Italian</i>	i'taljən
<i>Japan</i>	dʒə'pæn	<i>Japanese</i>	ˌdʒapə'ni:z
<i>Norway</i>	'nɔ:wei	<i>Norwegian</i>	nɔ:'wi:dʒən
<i>Paris</i>	'pærɪs	<i>Parisian</i>	pə'rɪzjən
<i>Portugal</i>	'pɔ:tʃugəl	<i>Portuguese</i>	ˌpɔ:tʃu'gi:z
<i>Shakespeare</i>	'ʃeɪkspɪə*	<i>Shakespearean</i>	ʃeɪks'piəriən
<i>Sicily</i>	'sɪsɪli	<i>Sicilian</i>	sɪ'sɪljən
<i>Venice</i>	'venɪs	<i>Venetian</i>	vɪ'ni:ʃn

READING-TEXT FOURTEEN

THE CONQUEST OF EVEREST

1. Mount Everest, 29,002 feet high, is situated on the border¹ of Tibet and Nepal. Since the end of the nineteenth century climbers have been ambitious to conquer Everest and stand on the highest point of land in the world. On Friday, 29 May 1953, two members of the British Everest Expedition² succeeded in reaching the top. They were the first men known to have done so.

2. Before the successful climb of 1953 there had been ten other expeditions. The first attempts were made from the north, after permission had been obtained from the ruler of Tibet. The first expeditions were organized jointly³ by the Alpine Club, and the Royal Geographical Society. The aim of the 1921 expedition was to examine the mountain and the surrounding area,⁴ and find a route by which later expeditions might hope to reach the top.

3. The climbers were successful in mapping⁵ possible routes up the mountain from the north, the north-east, and the north-west. One of them, George Mallory, reached a height of over 24,000 feet, and was able to see an immense valley on the south-west side of the mountain. It was from this valley that the climb was made in 1953.

4. The expedition of 1924 again approached⁶ the mountain from the north. Two of the climbers, Mallory and Irvine, set up a camp⁷ at 26,800 feet. From this camp they sent back a message saying that the weather was good and that they hoped to reach the top and get back to their tent the next day. They were seen the next afternoon through a break in the clouds at a height of about 28,230 feet. They did not return to their tent, and the weather made it impossible for other climbers to go to their help.⁸ It is impossible to know whether

¹ *border*: line that divides two countries; land near this line.

² *expedition*: journey made with a special purpose; the men who make the journey.

³ *jointly*: together; by the Club and the Society working together.

⁴ *the surrounding area*: the area (land) all round the mountain.

⁵ *map* (*v.*): make a map or maps of.

⁶ *approach*: come or go near or nearer to.

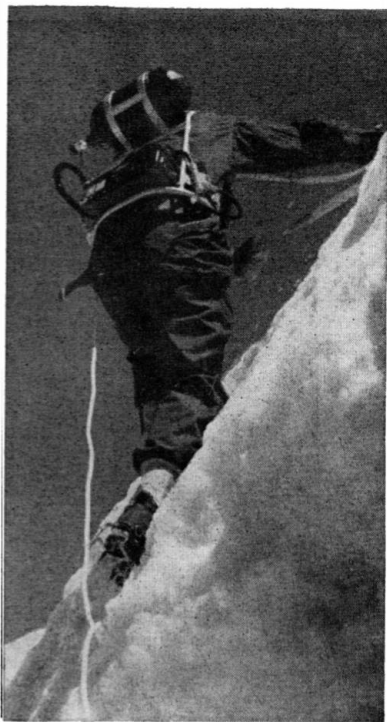
⁷ *set up a camp*: put up a tent or tents.

⁸ *go to their help*: go and help them.

they got to the top. Mallory's ice-axe was found nine years later by members of another expedition.

5. After the end of the Second World War, Everest expeditions, unable to enter Tibet, had to start from Nepal. In 1951 a British expedition, led by Eric Shipton,¹ found a way into the immense valley to the south-west of the mountain, the valley that had been seen in the distance² by Mallory thirty years earlier. In the following year Swiss climbers again entered this valley, and proved that from it there was a route that might be followed to the top of the mountain. The exploration³ and map-making of these earlier expeditions were of the greatest value to the men who won success in 1953.

6. Snow and ice are not the climber's greatest enemies on Everest. Climbers in the Alps learnt long ago how to overcome the dangers of snow and ice. One of the greatest difficulties on Everest is the effect⁴ on the human body and mind of making any kind of effort at such immense heights. On the last thousand feet of Everest, between 28,000 and 29,000 feet, the amount of oxygen in the air is only about one-third



A climber carrying oxygen apparatus

¹ *led by Eric Shipton*: of which Eric Shipton was the leader. (*led, p.p. of lead.*)

² *in the distance*: far away; a long way off.

³ *exploration*: exploring; *explore*: travel into or through (an unknown country, a part of a country) in order to learn about it.

⁴ *the effect*: what is found to be the result.



The way up Everest (an Indian Air Force photograph)

of the amount at sea-level. The latest¹ expeditions have taken with them supplies of artificial oxygen. This helped them to reach the top, even though the weight of the apparatus was an extra burden.

7. Another very serious difficulty is the climate.² There are only two very short periods each year when climbing is possible. These are the three weeks before and after the summer monsoon. This monsoon is the season during which the south-west wind blows from the Indian Ocean, bringing rain to India, and covering the Himalayas with deep soft snow. After the monsoon the days are short. The three weeks before mid-June, therefore, are the best for making the attempt.

8. Members of Everest expeditions must acclimatize themselves.³ They must get used to the thin air of the Himalayan heights. They do this by spending as many weeks as possible in the high mountain country. They must also test⁴ and get used to the oxygen apparatus.

9. The leader of the 1953 expedition was Colonel John Hunt. He chose eleven men to go with him as climbers: eight from Britain, two from New Zealand, and one man, Tenzing Norkay, a Sherpa, who had been with the Swiss expedition in 1952. Tenzing was a professional mountaineer⁵ from Darjeeling in India. The Sherpas are a tribe of hillmen⁶ who live in the valleys of northern Nepal. For more than fifty years they have been employed as porters for Himalayan expeditions.

10. It was in early March that the members of the expedition reached Katmandu, the capital of Nepal. From Katmandu to Everest is 150 miles of rough, mountainous country.⁷ There are no good roads, so the long journey had to be made on foot. A large number of porters was needed to carry the expedition's supplies.

¹ *the latest*: the most recent (but not necessarily the last).

² *climate*: the kind of weather in a place (over a period of time).

³ *acclimatize oneself*: get used to a new climate.

⁴ *test the apparatus*: use it in order to see that it is in good order, etc.

⁵ *mountaineer*: person who climbs mountains; *professional mountaineer*: one who earns money by helping other persons to climb mountains.

⁶ *hillmen*: persons who live among hills and mountains.

⁷ *rough, mountainous country*: land with many mountains, difficult to walk or ride over.

When the expedition left Katmandu, the party numbered¹ more than 350. The march to the place where the rear base² was to be set up took 16 days. Each night tents were put up near a village. At the end of the journey, as the party turned a corner on the winding path, they saw Everest in front of them.

11. The rear base was about 20 miles south of Everest. Here most of the porters were sent back, but many of the Sherpas were kept to carry supplies to the camps that must be set up at places between this base and the last camp near the summit.³

12. The climbers spent the first fortnight⁴ in the mountainous area near the rear base. This was for the purpose of acclimatization. They also had to test the oxygen apparatus again and again, and to get used to breathing through it. If it went wrong, if any part of it was out of order, death might follow. The Sherpa porters also had to learn how to use the apparatus. Both climbers and porters had to get used to climbing with large oxygen cylinders strapped to their backs as well as heavy loads of food and clothing.

13. From the rear base the members of the party had to make their way up a valley. The upper part of this valley becomes the glacier⁵ of Khumbu, and on this glacier was one of the most difficult parts of the route to the summit. This was a wall of broken ice called the Khumbu ice-fall. The Swiss expedition had climbed this in the previous year,⁶ but the ice-fall had changed, and a new way had to be found up this rough wall of dangerous ice.

14. A base camp was set up on the glacier at about 18,000 feet. More of the porters were now sent back, and only 34 of the Sherpas stayed behind with the climbers. These men had the hard work of carrying supplies to still higher camps. A party of climbers found a way up the ice-fall. A route to the top was made for the porters by placing ropes or rope ladders in dangerous places, and light metal ladders across wide breaks in the ice.

¹ *the party numbered . . .*: the number of people in the party was . . .

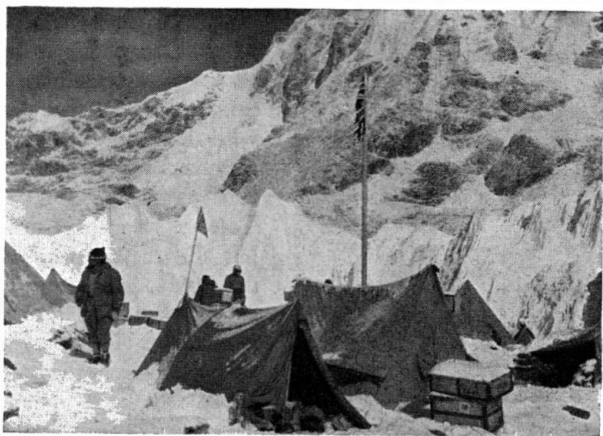
² *base*: place at which large supplies are kept; *rear base*: that which is farthest from the point which the expedition hopes to reach.

³ *summit*: highest point; top.

⁴ *fortnight*: fourteen days.

⁵ *glacier*: river of ice, formed by snow, moving slowly along a valley.

⁶ *the previous year*: the year before (i.e. 1952).



The base camp

15. Camp Two was set up half-way up the ice-fall, and Camp Three at the top. By the end of April the climbers had reached the high valley that Mallory had seen 32 years earlier, and that members of the Swiss Expedition had entered the previous year. The highest point of Everest, the North Summit, was to the north, and to the east was the South Col,¹ 26,000 feet high, which must be reached before the final attempt on Everest could be made.

16. Colonel Hunt and some of his companions,² now using oxygen, explored the rocky walls of this valley. Camp Four had been set up in the northern side of the valley. Three more camps were set up between Camp Four and the South Col. Hunt had chosen four men to make the final attempt. The other climbers and porters had the work of helping them to get supplies as high as possible. Parties of men made their way up the ice-fall. Tents, sleeping-bags, food, cookers, oxygen cylinders—all had to be carried up for use in the higher camps. Portable³ radio sets, or 'walkie-talkies', were used by those in the higher camps to tell those in the lower camps of their needs.

¹ *Col*: (French word for) pass, narrow way over or through mountains.

² *his companions*: those who were with him.

³ *portable*: that can be carried about; not heavy.



Climbing the ice-fall

17. Towards the end of May¹ Camp Eight had been set up successfully on the South Col. Of the 360 porters who had set out from Katmandu, only 19 were now with the climbers. On 26 May Colonel Hunt and three others left Camp Eight and made a difficult climb to a height of 27,350 feet. On the way they passed, at about 27,200 feet, the point where the Swiss guide, Lambert, and the Sherpa, Tenzing Norkay, had passed a terrible night on 28 May in the previous year, the night before their attempt on the summit. Hunt and his companions left supplies there for the next party. Two days later, the New Zealander, Hillary, and the Sherpa, Tenzing Norkay, with three others, left the South Col to find a site for the last camp.

18. The way was very steep and difficult, and each climber was carrying about 60 lb. The supplies left by Hunt's party two days earlier were found and picked up. Finally, at 27,900 feet, a site for Camp Nine was chosen. A tent was

set up, Hillary and Tenzing remained there, and the three others went down to Camp Eight on the South Col.

19. During the night Hillary and Tenzing had a short sleep,

¹ *Towards the end of May*: when the end of May was near.

helped by a little oxygen. The temperature inside the tent was minus 27 degrees Centigrade. At six o'clock they left the tent and started out in calm, clear weather. They took it in turns to cut steps in the ice and so make a path. At nine o'clock the men watching from the South Col saw the two climbers on the South Summit, a point about 500 feet below the North Summit. Then they were hidden from view.¹

20. Higher and higher the two men climbed, roped together. Each step forward needed an immense effort of body and mind. At 11.30 on the morning of 29 May 1953, they stood on the North Summit of Everest.

21. The success of the 1953 expedition was a triumph for its members, but it was a triumph that was shared by members of all previous expeditions. It was the experience, won by hard effort, of earlier climbers, including those of the Swiss expedition of 1952, that made success possible in 1953.



Tenzing and Hillary on the South Col

¹ *were hidden from view*: could no longer be seen. (*hidden*, *p.p.* of *hide*.)

FOR STUDY

STILL (*adv.*)¹

(1) Compared with *yet* and *already*.

Has Everest been climbed *yet*? Yes, it has *already* been climbed. It was climbed in 1953. There are some mountains in the Himalayas, however, that are *still* unconquered.

Have men succeeded in flying to the planets? No, they have *not yet* succeeded in this. The planets are *still* unconquered.

(2) Used with comparatives (in the same way as *even* and *yet*).

The base camp was set up at 18,000 feet. From this, supplies had to be carried to *still* (*even*, or *yet*) *higher* camps.

The Nile is a very long river. So is the Amazon. The Missouri-Mississippi is *still longer*; it is the longest river in the world.

Your handwriting is bad. So is your sister's. But your mother's is *still worse*! It's quite impossible to read it!

TURN (*n.*)

Whose turn is it to read? (Who is going to read next?)

It's your turn to play. (You must play next, for example, put down a playing card.)

You've played out of your turn. (You've played before you should have done.)

Hillary and Tenzing *took turns at cutting steps* in the ice. (First Hillary cut steps, then Tenzing cut steps, then Hillary again, etc.)

Hillary and Tenzing *took it in turns to cut steps* in the ice.

Jim and Harry *took turns at driving the car* during the long journey.

Jim and Harry *took it in turns to drive the car* during the long journey.

Would you like to *have a turn* at driving now?

COUNTRY

1. (With the plural *countries*.)

Brazil is a large country in South America.

Portugal, Spain, Italy and Greece are countries in southern Europe.

Mr Hill has returned to his own country.

¹ See also page 34.

2. (Singular only; used with the definite article; the people of a country.)

Does the country want war or peace?

The Prime Minister decided to go to the country (i.e. to hold an election, and ask the voters to support him).

3. (Contrasted with *town*, *city* and *suburb*.)

- (a) Singular only, with the definite article:

I shall spend the week-end in the country.

We prefer living in the country to living in a town.

Roads from London into the country were crowded with cars on Sunday.

- (b) Used to qualify other nouns:

Mr Rich has a country house (a house in the country) and a town house (a house in town).

Which do you prefer, country life or town life?

Country roads in England are very good.

4. (Singular only; part of the country as defined by a preceding adjective or adjective phrase.)

We motored through miles of wooded country (i.e. country covered with trees).

From Katmandu to Everest is 150 miles of rough, mountainous country. (Cf. Nepal is *a* mountainous country. See 1, above.)

The climbers spent several weeks in high mountain country in order to acclimatize themselves.

This is unknown country to me (i.e. I do not know this district).

MIND (*n.*)

1. (Contrasted with *body*.)

These immense heights have an effect on both the body and the mind.

On a very hot day neither the body nor the mind is likely to be very active.

2. (=memory.)

That story *puts me in mind* (reminds me) of something that happened to me two years ago.

I can't *call the name to mind* (remember it).

Out of sight, out of mind. (A saying that means, 'When things are not seen, they are likely to be forgotten'.)

3. (=opinions, ideas, thoughts, decisions.)

It is time Peter made up his mind (decided) what he wants to be when he leaves school.

I've changed my mind about going to America. (I have made a different decision.)

Some people never know their own minds (are full of doubt and hesitation about what to do).

STRESS AND PRONUNCIATION (5)

ADJECTIVES AND NOUNS

Note the changes in the position of the stress in the pairs below, and the change in some of the vowel sounds when the stress is shifted.

Adjective		Noun	
<i>active</i>	'aktiv	<i>activity</i>	ak'tiviti
<i>electric</i>	i'lektrik	<i>electricity</i>	,elek'trisiti
(il) <i>legal</i>	(i)'li:gl	(il) <i>legality</i>	(,i)li:'galiti
<i>liable</i>	'laɪəbl	<i>liability</i>	,laɪə'biliti
(im) <i>moral</i>	(i)'mərəl	(im) <i>morality</i>	(,i)mə'rality
<i>necessary</i>	'nesisəri	<i>necessity</i>	ni'sesiti
<i>popular</i>	'pɒpjulə*	<i>popularity</i>	,pɒpju'lariti
<i>possible</i>	'pɒsəbl	<i>possibility</i>	,pɒsə'biliti
<i>probable</i>	'prɒəbl	<i>probability</i>	,prɒə'biliti
<i>prosperous</i>	'prɒspərəs	<i>prosperity</i>	pros'periti
<i>responsible</i>	ris'ponsəbl	<i>responsibility</i>	ris,ponsə'biliti
<i>stupid</i>	'stju:pid	<i>stupidity</i>	stju(:)'piditi
<i>visible</i>	'vɪzəbl	<i>visibility</i>	,vɪzi'biliti
<i>vulgar</i>	'vʌlgə*	<i>vulgarity</i>	vʌl'gariti

In the four pairs below there is no change in the position of the stress. Note, however, the vowel changes and in *finance*/*financial*, the change from /s/ to /ʃ/.

<i>finance</i>	f(a)i'nans	<i>financial</i>	f(a)i'nanʃl
<i>sane</i>	sein	<i>sanity</i>	'saniti
<i>severe</i>	si'viə*	<i>severity</i>	si'veriti
<i>sincere</i>	sin'siə*	<i>sincerity</i>	sin'seriti

Note also the change in the position of the stress in *mountain* /'maʊntɪn/ and *mountaineer* /,maʊnti'niə*/.

READING-TEXT FIFTEEN

THE BRAINS TRUST (2)

(For information about the speakers, please see Reading-Text Eight.)

MR OGWEN: You've heard some interesting opinions on whether we should or should not interfere with nature by trying to make rain artificially. It's clear that the rain-makers would never satisfy everybody. If they made it rain on me during an afternoon when I was playing golf, I should be very angry with them! So let's pass on to the next question. Here it is:

'Do members of the panel think that the abolition¹ of the death penalty² for murder was a good thing?'

This is the second question this evening about legal matters.³ Would our learned friend Mr Hobbs like to start the discussion?

MR HOBBS: People who support the death penalty for murder believe that it protects society from violent crime. Criminals in this country do not usually carry weapons. Without the death penalty, a criminal who carried a revolver⁴ or a gun would be tempted⁵ to use it against a police officer who tried to arrest him. He would know, if he killed the police officer, that he wouldn't be hanged⁶ for murder. The death penalty, it is said, protects our police officers from violence by criminals.

A good many murders are not committed⁷ by ordinary criminals. Many murders are the result of jealousy⁸ or passion, perhaps in a moment of anger at the end of a fierce⁹ quarrel. People who commit

¹ *abolition*, abolishing; *abolish*, put an end to.

² *penalty*: punishment for wrongdoing, for breaking a rule, etc.

³ *matters*: (here) questions, problems.

⁴ *revolver*: small fire-arm that can be fired a number of times without being reloaded.

⁵ *tempt* someone to do something: cause him to wish to do it.

⁶ *hanged*: past tense and past participle of *hang* when it means 'put (a person) to death by hanging (him) with a rope round the neck'. (Cf. *hung*, as in 'He hung his hat on a peg'.)

⁷ *commit*: the verb generally used with words for crime, as *commit murder* (*theft*, etc.).

⁸ *jealousy*: feeling caused by possible or actual loss of rights or love.

⁹ *fierce*: violent, angry.

this kind of murder are not ordinary criminals. I don't believe the death penalty will ever prevent this kind of murder. The murderer does not know he's going to kill. He does not say to himself, 'If I do this, I may be hanged.'



Some murderers are madmen.¹ We know that if they're allowed freedom,² they're likely to commit other murders. Obviously such men cannot be allowed freedom. The law, as you know, says that a man, if judged to be insane,³ must be kept in Broadmoor.⁴ A lunatic⁵ is not considered responsible for what he does.

My own view is that capital punishment⁶ is not effective in preventing murder. A long period of imprisonment, even life imprisonment is, I think, likely to be equally effective. Were we right in abolishing the death penalty? There are many countries in

¹ *madman*: man who is mad, i.e. whose mind is diseased.

² *if they're allowed freedom*: if they are not kept in a mental home, or in prison.

³ *sane*: healthy in mind; *insane*: mad.

⁴ *Broadmoor*: name of an asylum for criminal lunatics. *Asylum*: old name for a place where mad persons are cared for. (Modern name for *asylum* is *mental home*: *mental*=of or in the mind, as *mental illness*.)

⁵ *lunatic*: mad person.

⁶ *capital punishment*: punishment by death.

which the death penalty has been abolished. Most of the countries in western Europe have abolished it. So have most of the countries in South America. Some of the States in the U.S.A. have no death penalties. In these countries figures show that the abolition of capital punishment has not led to¹ an increase in the number of murders and murderers. That seems to me a strong argument against the death penalty and for its abolition.

MR OGWEN: Can we have a woman's opinion on this question? Miss Hunt?

MISS HUNT: This is a moral question.² The Sixth Commandment³ is, I'm sure, unconditional.⁴ It applies to⁵ the State as well as to ordinary citizens of the State. Human life is sacred. The execution⁶ of a murderer does harm, not good. You all know what happens when a murder trial takes place. The popular newspapers give their front pages to reports of the trial. Newspapers and their readers are corrupted.⁷ All those who, in the past, had anything to do with the execution were corrupted. I need not speak about the feelings of the man in the condemned cell.⁸ What did it mean to the prison officers who had to be present at the execution, the clergyman or priest who had to be there, the hangman⁹ himself? If I had to be present¹⁰ on such an occasion, I know I should feel that *I* was the murderer. Think of the crowds of people who, on these occasions, used to crowd round the prison gates, eager¹¹ to read the notice¹² that was put up, telling them that the execution had been carried out.

¹ *has not led to*: has not had as a result.

² *moral question*: question of right and wrong.

³ *Commandment*: one of the ten laws given to Moses. (*Exodus*, Chapter xx, verse 13: 'Thou shalt do no murder'.)

⁴ *is unconditional*: has no conditions, does not continue 'unless . . .', or 'except . . .'.

⁵ *applies to*: concerns.

⁶ *execution*: noun from *execute*, (here) carry out punishment by death.

⁷ *corrupt*: make impure; *corrupt readers*: fill their minds with evil and impure thoughts.

⁸ *cell*: (here) small room in a prison; *condemn*: give judgement against (in a law-court); *the condemned cell*: the cell of a man condemned to be hanged.

⁹ *hangman*: public servant who hangs criminals.

¹⁰ *be present*: be at the place of execution.

¹¹ *eager*: showing a strong wish.

¹² *notice*: written or printed statement.

These things were horrible. They should not happen in any country that calls itself civilized.

MR OGWEN: Would Mr Field like to speak?

MR FIELD: I sympathize with the views you've just heard from Miss Hunt. But this question of capital punishment is not purely a moral question. It is social, legal, political and moral.

Many of those who have opposed the abolition of the death penalty said that the death penalty was necessary because it prevented people from committing murder. If that were true, then we certainly ought *not* to have abolished the death penalty. Miss Hunt has said that human life is sacred. Parliament changed the law and has abolished that penalty. Suppose we now find there is an increase in the number of murders. Would not we Members of Parliament be indirectly responsible for those deaths? Would we not be responsible for destroying sacred human life?

We must not let our judgement of this question be ruled by our feelings. We need information, facts, experience. Mr Hobbs has spoken about the experience of other countries where the death penalty has been abolished. He told you that there was, afterwards, no increase in the number of murders. That would be a good reason for the abolition of the death penalty in this country, but only if we could be sure of our facts.

Some of you may remember that not many years ago—1948, I think it was—the House of Commons voted that, for five years, no one should suffer the death penalty. The aim of the proposal¹ was to get experience, to see whether, without the death penalty, the number of murders would increase. The House of Lords turned down² that proposal. We are now making the experiment, but there is, of course, the possibility of changing the law again. We can bring back the death penalty, if we think it desirable or necessary. Mr Hobbs told you of countries that have abolished the death penalty. He did *not* tell you that some countries—New Zealand is one—abolished it and then, after some years, found it necessary to restore³ it.

¹ *proposal*: something that is proposed; *propose*: put forward (an idea, a suggestion) for consideration.

² *turn something down*: refuse to accept it or approve of it.

³ *restore*: bring back into use.

This is a very difficult problem. We must watch carefully the results of the change we have made.

MR OGWEN: Lady Kirby?

LADY KIRBY: This is far too difficult a question for me. The Old Testament¹ rule for punishment was a simple one: 'an eye for an eye and a tooth for a tooth.' We don't make that demand today. There are some people who still demand a life for a life. I don't think the death penalty will ever prevent the kind of murder Mr Hobbs spoke about—the kind of murder that is committed in a fit of rage² or jealousy. But what are we to do with murderers? We can't let them go free.³ Is imprisonment for life better than hanging? I feel that I would rather die at once than face a whole lifetime in prison, shut up with criminals, unable to see my friends, with little or no hope of ever enjoying all those things I love—the theatre, music, dancing, good food and wine, travel. That would be too terrible to think about.

A murderer is a person whose mind has gone wrong. I think *all* murderers must be mad. I would not have them hanged. I would *not* send them to prison. I would put every one of them into the care of doctors who deal with mental illness.

MR OGWEN: I'm glad the discussion of this difficult question has ended with this kind-hearted suggestion from Lady Kirby. And now we pass on to the next question, which is a light-hearted one, you'll be glad to learn. The questioner has not given his name. The question, I think, explains why. Perhaps his wife is here with him in the audience this evening. Here it is:

'I work in a factory forty hours a week, forty-eight some weeks when I'm working overtime.⁴ My wife expects me to make the fires and carry in coal before I go to work every morning, to wash up the supper things every evening, and to clean the windows and do all sorts of jobs at week-ends. Do members of the panel think this is right? My wife is young, well and strong.' Which of you would like to deal with this question?

¹ *Old Testament*: first of the two main divisions of the Bible.

² *fit*: sudden attack (as a *fit of anger, laughter*); *rage*: fierce anger.

³ *go free*: be free. (See notes on *go*, page 76.)

⁴ *work overtime*: work more than the usual time.

FOR STUDY

SURE CERTAIN

These adjectives are used in the ways shown below.

1. *Sure* is used with the preposition *of*; *certain* is used with *of* and sometimes with *about*:
Can we be sure of his honesty?
Are you certain of (about) the truth of what you heard?
Do you feel sure (certain) of success?
2. With *to* and an infinitive:
He is sure (certain) to come (=He will certainly come).¹
You're sure to like her (=will certainly like her).
3. With a clause (*that* being usually omitted):
Are you sure (that) he's honest?
I'm sure (certain) you'll succeed.

DO (YOU, etc.) GOOD (HARM)

The nouns *good* and *harm* are both used with the verb *do*. A pronoun may be placed between the verb and its object. This pronoun is the indirect object. Examples:

Drink this milk. It will do you good.

It will do you good to have a long walk in the country.

Hard work never did anyone much harm.

Harm is also used as a verb:

My dog isn't fierce; he won't harm you.

Note also *harmful*(ly) *harmless*(ly) and *unharm*ed:

Some snakes are quite harmless.

There was a bad accident, but the travellers escaped unharm

STRESS AND PRONUNCIATION (6)

VERB AND NOUN

When a noun is formed by the addition of the suffix *-ion* or *-tion* the position of the stress may change. The first list gives verbs and nouns in which the position of the stress is different. In the second list the position of the stress is unchanged. In both lists there are changes in the vowel sounds and in some cases in the consonant sounds.

¹ See page 75 for the difference between *surely* and *certainly*.

LIST ONE

Verb		Noun	
<i>abolish</i>	ə'bolɪʃ	<i>abolition</i>	ˌabə'liʃn
<i>acclimatize</i>	ə'klaɪmətaɪz	<i>acclimatization</i>	əˌklaɪmətaɪ'zeɪʃn
<i>accuse</i>	ə'kjuːz	<i>accusation</i>	ˌakju(:)'zeɪʃn
<i>amalgamate</i>	ə'malgəmeɪt	<i>amalgamation</i>	əˌmalgə'meɪʃn
<i>associate</i>	ə'souʃieɪt	<i>association</i>	əˌsəʊsi'eɪʃn
<i>authorize</i>	ˈoːθəraɪz	<i>authorization</i>	ˌoːθəraɪ'zeɪʃn
<i>celebrate</i>	'selɪbreɪt	<i>celebration</i>	ˌselɪ'breɪʃn
<i>circulate</i>	'səːkjuleɪt	<i>circulation</i>	ˌsəːkju'leɪʃn
<i>civilize</i>	'sɪvɪlaɪz	<i>civilization</i>	ˌsɪvɪlaɪ'zeɪʃn
<i>combine</i>	kəm'bain	<i>combination</i>	ˌkɒmbɪ'neɪʃn
<i>communicate</i>	kə'mjuːnɪkeɪt	<i>communication</i>	kəˌmjuːnɪ'keɪʃn
<i>compete</i>	kəm'piːt	<i>competition</i>	ˌkɒmpɪ'tɪʃn
<i>compose</i>	kəm'pouz	<i>composition</i>	ˌkɒmpə'zɪʃn
<i>congratulate</i>	kən'gratjuleɪt	<i>congratulation</i>	kənˌgratju'leɪʃn
<i>consider</i>	kən'sɪdə*	<i>consideration</i>	kənˌsɪdə'reɪʃn
<i>contribute</i>	kən'trɪbjʊːt	<i>contribution</i>	ˌkɒntri'bjuːʃn
<i>converse</i>	kən'vəːs	<i>conversation</i>	ˌkɒnvə'seɪʃn
<i>co-operate</i>	kou'ɒpəreɪt	<i>co-operation</i>	kouˌɒpə'reɪʃn
<i>define</i>	dɪ'faɪn	<i>definition</i>	ˌdefɪ'nɪʃn
<i>determine</i>	dɪ'təːmɪn	<i>determination</i>	dɪˌtəːmɪ'neɪʃn
<i>examine</i>	ɪg'zamɪn	<i>examination</i>	ɪgˌzamɪ'neɪʃn
<i>exclaim</i>	ɪks'kleɪm	<i>exclamation</i>	ˌɛksklə'meɪʃn
<i>execute</i>	'eksɪkjuːt	<i>execution</i>	ˌɛksɪ'kjuːʃn
<i>explain</i>	ɪks'pleɪn	<i>explanation</i>	ˌɛksplə'neɪʃn
<i>explore</i>	ɪks'ploː*	<i>exploration</i>	ˌɛksplə'reɪʃn
<i>hesitate</i>	'hezɪteɪt	<i>hesitation</i>	ˌhezi'teɪʃn
<i>illustrate</i>	'ɪləstreɪt	<i>illustration</i>	ˌɪlə'streɪʃn
<i>imagine</i>	ɪ'madʒɪn	<i>imagination</i>	ɪˌmadʒɪ'neɪʃn
<i>imitate</i>	'ɪmɪteɪt	<i>imitation</i>	ˌɪmɪ'teɪʃn
<i>inform</i>	ɪn'fɔːm	<i>information</i>	ˌɪnfə'meɪʃn
<i>invite</i>	ɪn'vaɪt	<i>invitation</i>	ˌɪnvi'teɪʃn
<i>legislate</i>	'ledʒɪsleɪt	<i>legislation</i>	ˌledʒɪs'leɪʃn
<i>organize</i>	ˈoːɡənaɪz	<i>organization</i>	ˌoːɡənai'zeɪʃn
<i>prepare</i>	pri'peə*	<i>preparation</i>	ˌprepə'reɪʃn
<i>pronounce</i>	prə'naʊns	<i>pronunciation</i>	prəˌnʌnsi'eɪʃn
<i>recognize</i>	'rekəɡnaɪz	<i>recognition</i>	ˌrekəɡ'nɪʃn

<i>regulate</i>	'regjuleit	<i>regulation</i>	,regju'leifn
<i>repeat</i>	ri'pi:t	<i>repelition</i>	,repi'tiʃn
<i>restore</i>	ris'to:*	<i>restoration</i>	,resto'reiʃn
<i>satisfy</i>	'satisfai	<i>satisfaction</i>	,satis'fakʃn
<i>separate</i>	'sepəreit	<i>separation</i>	,sepə'reiʃn
<i>situate</i>	'sitjueit	<i>situation</i>	,sitju'eifn
<i>transport</i> ¹	trans'po:t	<i>transportation</i>	,transpo:'teiʃn

LIST TWO

(No change in position of stress)

Verb		Noun	
<i>attend</i>	ə'tend	<i>attention</i>	ə'tenʃn
<i>connect</i>	kə'nekt	<i>connexion</i> ²	kə'nekʃn
<i>correct</i>	kə'rekt	<i>correction</i>	kə'rekʃn
<i>corrupt</i>	kə'rʌpt	<i>corruption</i>	kə'rʌpʃn
<i>describe</i>	dis'kraib	<i>description</i>	dis'kripʃn
<i>destroy</i>	dis'troi	<i>destruction</i>	dis'trakʃn
<i>discuss</i>	dis'kas	<i>discussion</i>	dis'kʌʃn
<i>divide</i>	di'vaid	<i>division</i>	di'viʒn
<i>elect</i>	i'lekt	<i>election</i>	i'lekʃn
<i>intend</i>	in'tend	<i>intention</i>	in'tenʃn
<i>interrupt</i>	,intə'rʌpt	<i>interruption</i>	,intə'rʌpʃn
<i>introduce</i>	,intrə'dju:s	<i>introduction</i>	,intrə'dʌkʃn
<i>invent</i>	in'vent	<i>invention</i>	in'venʃn
<i>object</i>	əb'dʒekt	<i>objection</i>	əb'dʒekʃn
<i>permit</i>	pə'mit	<i>permission</i>	pə'miʃn
<i>persuade</i>	pə'sweid	<i>persuasion</i>	pə'sweiʒn
<i>produce</i>	prə'dju:s	<i>production</i>	prə'dʌkʃn
<i>protect</i>	prə'tekt	<i>protection</i>	prə'tekʃn
<i>reduce</i>	ri'dju:s	<i>reduction</i>	ri'dʌkʃn
<i>reflect</i>	ri'flekt	<i>reflection</i>	ri'flekʃn
<i>subscribe</i>	səb'skraib	<i>subscription</i>	səb'skripʃn
<i>subtract</i>	səb'trakt	<i>subtraction</i>	səb'trakʃn
<i>suggest</i>	sə'dʒest	<i>suggestion</i>	sə'dʒestʃn
<i>translate</i>	tra(:)ns'leit	<i>translation</i>	tra(:)ns'leiʃn

¹ Note also the noun *transport* /'transpo:t/.

² Also *connection*.

STRONG AND WEAK FORMS IN COMPOUND WORDS

Some words have weak forms when they are used as the second part of a compound word.

1. land /land/

The weak form is /-lənd/. Examples:

<i>England</i>	'ɪŋɡlənd	<i>Scotland</i>	'skɒtlənd
<i>Ireland</i>	'aɪələnd	<i>island</i>	'aɪlənd

2. man, men /man, men/

The weak form for both the singular and the plural is /-mən/,
Examples:

<i>madman, madmen</i>	'mædmən
<i>postman, postmen</i>	'pəʊs(t)mən
<i>Frenchman, Frenchmen</i>	'fren(t)ʃmən
<i>workman, workmen</i>	'wɜ:kəmən
<i>gentleman, gentlemen</i>	'dʒentlmən

3. pence /pens/

The weak form is /-pəns/. Examples:

<i>twopence</i>	'tʌpəns	<i>threepence</i>	'θrepəns
<i>fivepence</i>	'faɪpəns	<i>tenpence</i>	'tenpəns

4. shire

The word *shire* /'ʃaɪə*/ is usually pronounced /ʃə*/ or /ʃiə*/ in compounds. Examples:

<i>Yorkshire</i>	'jɔ:kʃ(i)ə*	<i>Lancashire</i>	'lŋkəʃ(i)ə*
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5. where

The compounds *anywhere*, *everywhere*, *nowhere* and *somewhere* have, for *where*, the strong form /-(h)weə*/. When the compound is followed by a word closely linked to it (e.g. *else*), and when this word is stressed, *where* often has, in rapid speech, the weak form /-wə*/. Examples:

Did you go anywhere else?	ˌeniwəɹ'els
That's nowhere near enough.	ˌnouwə'niəɹɪnɒf
Let's go somewhere different for our holidays this year.	ˌsʌmwə'dɪfrənt

READING-TEXT SIXTEEN

A HOUSE OF THEIR OWN (4)

§ 1 ANNE TO MAVIS

17a Carlyle Street,
Chelsea, S.W.3.

3 September 19—

My dear Mavis,

Our new house has its roof on now, so Jack and I are getting very excited about it. We're busy choosing furniture. Luckily we have wardrobes built in, and even a sideboard, so we haven't to spend a fortune. We haven't a fortune to spend.

I'd very much like your advice about curtains and rugs.¹ I'm sure you know much better than I do what colour schemes² would look well.

Could you spare a few hours one Sunday next month to go out to Lark Green with us and look at the house? You'd want to know what colour the walls are before thinking about curtains and rugs, wouldn't you? The inside decoration³ will be finished early next month.

Jack tells me he is going to write to David about the garden.

Yours,
Anne

§ 2 JACK TO DAVID

16 River Lane,
Chelsea, S.W.3.

4 September 19—

Dear David,

The builders are making good progress with our house. Anne and I were at Lark Green on Saturday and were delighted with the way it's going up.

¹ *rug*: floor covering of thick material, usually wool.

² *colour schemes*: choice of colours (e.g. for walls, curtains, rugs) that go well together.

³ *the inside decoration* (or, often, *interior decoration*): the painting and papering of the walls, ceilings, etc., inside the house.

There's one thing that worries me, though—the garden. There's *no* garden now, of course. The site was a grass field. The builders are making a stone path to the front door, and a concrete driveway to the garage.

You're fond of gardening, you once told me. Can you give me some advice? I know nothing about growing things. I'd be very grateful¹ for your help.

Anne wrote to Mavis yesterday asking for advice about curtains and rugs, and suggesting a visit to Lark Green one Sunday next month. Would you like to come, too, and see the place? We could settle the date later.

Yours,
Jack

§ 3 MAVIS TO ANNE

32 Parkway,
Hampstead, N.W.5.
5 September, 19—

My dear Anne,

Of course I'd be delighted to help you, if you think my advice useful, in choosing curtains and rugs. It'll be almost as exciting as choosing them for my own house. You *are* lucky having a house built for you! David and I will probably have to wait five years before *we* can marry, unless we can get a building society² to help us.

I'm very fond of reds—they make a room look warm. Blues and greens are rather cold colours, don't you think? Yellows and creams³ are good for walls, but not very suitable for rugs.

I'm very much looking forward to seeing the house. *Do* let me know when the interior decoration is finished, and we'll fix⁴ a date. I hope David can join us, though he's not really an expert gardener.

Yours,
Mavis

¹ *grateful*: feeling or showing thanks.

² *building society*: (in Britain) organization (not a Bank) that lends a sum of money (perhaps up to about four-fifths of the total cost) for buying or building a house, this money to be paid back, with interest, over 20 or 25 years, after which the house is the property of the buyer.

³ *cream*: (colour of the) fatty part of milk that rises to the surface and can be made into butter.

⁴ *fix*: (here) settle, decide.

§ 4 DAVID to JACK

Fleet Street.

6 September, 19—

Dear Jack,

As you see, I'm writing this at the office and am typing it because my handwriting, Mavis tells me, is almost unreadable.¹

I'd be delighted to go with you to see the house. I'm filled with envy! I wish *I* had a father with enough money to build a house for me.

I'm only a very amateur² gardener. We have a small garden at home, and Father and I do the work between us. But we *did* make a new lawn successfully two years ago, and I'm sure you'll want a lawn.

I saw Mavis yesterday evening and she told me she'd heard from Anne. I should probably find a Saturday afternoon more convenient than a Sunday. Would that suit you?

Yours,
David

§ 5 MESSRS K. W. BURNS & CO.³ to MISS A. GREEN

K. W. BURNS & COMPANY LTD⁴

OXFORD STREET, LONDON, W.1

15 October 19—

Miss A. Green,
17a Carlyle Street,
Chelsea, S.W.3.

Dear Madam,

As requested⁵ when you visited us yesterday, we are sending you a further selection⁶ of patterns of curtain material.⁷ We can obtain

¹ *unreadable*: impossible to read.

² *amateur*: (here) not expert or professional.

³ *Co.* (pronounced /kou/): short for *company*.

⁴ *Ltd*: short for *limited*; *limited liability company*: company whose members have only a limited liability for its debts.

⁵ *as requested*: as we were requested (=asked).

⁶ *selection*: number of things from which to select (=choose).

⁷ *curtain material*: cloth from which to make curtains.

any of these materials for you within a few days. We hope that among these patterns you will find something satisfactory.

The manufacturers guarantee¹ all these materials to have fast colours²; they can be washed and dry-cleaned³ without risk of injury.

In addition to⁴ supplying materials, we also make up curtain materials⁵ to our customers' requirements.⁶ We shall be pleased to send one of our men to measure the windows and give you a quotation⁷ for this if you so wish.

Yours faithfully,

K. W. Burns & Co. Ltd

PRICE LIST

Patterns of Curtain Materials

No. 17/8	@ ⁸	19/11 a yd ⁸	48 in. wide
No. 19/7	@	12/6 „ „	36 in. „
No. 7563	@	13/6 „ „	36 in. „
No. 7474	@	12/11 „ „	36 in. „
No. 7392 EG	@	14/6 „ „	48 in. „
No. 7538	@	20/- „ „	50 in. „

¹ *guarantee*: see the 'For Study' section, page 160.

² *fast colours*: that will not fade (=lose colour).

³ *dry-clean*: clean with chemical substances, not water.

⁴ *in addition to*: as well as.

⁵ *make up curtain materials*: cut and sew the material to make curtains.

⁶ *to our customers' requirements*: as our customers require us to do.

⁷ *give you a quotation*: quote (i.e. mention, or name) a price (for the cost of the material and for making it up).

⁸ @ = at; yd = yard.

§ 6 MISS A. GREEN TO MESSRS K. W. BURNS

17a Carlyle Street,
Chelsea, S.W.3.
18 October 19—

Messrs K. W. Burns & Co. Ltd,
Oxford Street, W.1.

Dear Sirs,

Thank you for the patterns of curtain materials.

I shall make up the material myself. Please send me 30 yards
of material No. 19/7 @ 12/6 a yard.

I enclose a cheque for £18 15s. od.

Yours faithfully,
(Miss) A. Green

§ 7 MESSRS K. W. BURNS TO MISS A. GREEN
MESSRS K. W. BURNS & COMPANY LTD
OXFORD STREET, LONDON, W.1

19 October 19—

Miss A. Green,
17a Carlyle Street,
Chelsea, S.W.3.

Dear Madam,

Thank you for your letter of yesterday.

Your material, 30 yards No. 19/7, has been ordered from the
manufacturers and will be delivered to you by our van before the
end of this week.

Enclosed please find our receipt for your cheque.

Yours faithfully,
K. W. Burns & Co. Ltd

§ 8
K. W. BURNS & COMPANY LTD
OXFORD STREET, LONDON, W.1

Miss A. Green
30 yards curtain material No. 19/7 @ 12/6 . . . £18 15 0
19 October 19—

RECEIVED WITH THANKS
K. W. BURNS & CO. LTD

FOR STUDY

LETTER WRITING

1. The Envelope

On the envelope, the order is: (1) the name of the person(s), etc., to whom the letter is being sent; (2) the number of the house and name of the street or road;¹ (3) the name of the town or village; (4) the name of the county.²

Addresses are often written and printed today without the full punctuation that was usual in the past. If an abbreviation includes the first and last letters (as in *Dr* for *Doctor*), the period (or full stop) is often omitted. If an abbreviation is the first part only of a word, not including the last letter, it is usual to add a period (as in *Prof.* for *Professor*).

After the names of some large towns, the number of the postal district is added. Some towns (e.g. Leeds, Edinburgh) have numbers only. London has eight districts: E., W., N.E., N.W., S.E., S.W., E.C. (East Central), and W.C. (West Central). These are again divided (e.g. N.W.5).

Examples of envelope addresses:

Miss A. Green,
17a Carlyle St,
Chelsea,
London, S.W.3

J. Wells, Esq.
16 River Lane
Chelsea,
London, S.W.3.

Oxford University Press
Ely House
37 Dover Street
London W.1

Messrs Headley Brothers, Ltd,
109 Kingsway,
London, W.C.2.

¹ If the house has a name, this is placed on a separate line, above the name of the street or road.

² Unnecessary if the town is large or well known.

2. The Letter

The address of the writer is written in the top right-hand corner. Under the address the date is written. The day of the month may be written with or without *-st*, *-nd*, *-rd* or *-th*. It is usual for the name of the month to come in the middle, but it may come first. Examples:

5 January 1956	May 2, 1965
5th January, 1970	May 2nd, 1968

If the name of the month comes in the middle, a comma is not necessary, but may be used. If the name of the month is placed first, a comma should be placed after the figure for the day of the month. If figures only are used, the usual order (in Great Britain) is day, month, year.

7. 3. 1966	(7 March 1966)
5. 10. 1967	(5 October 1967)

The greeting in a social letter begins with *Dear*. Examples:

Dear Anne,	Dear Mr Green,
Dear Jack,	Dear Miss White,
Dear Mother,	Dear Uncle Tom,

At the close of a social letter, you may write:

Yours sincerely,	Yours,
Yours ever,	

The greeting in a business letter may begin with:

Dear Sir, *Dear Sirs*, or *Dear Madam*.

At the close of a business letter, you may write:

Yours truly,	Yours faithfully,
--------------	-------------------

FARTHER, FURTHER

Farther is the irregular comparative of *far*. This word is used of distance. It is used as an adjective and an adverb.

My house is farther from the station than yours.

She was too tired to go any farther.

The village is about two miles farther on.

Further is sometimes used with the same meaning as *farther*, but is more often used meaning, as an adjective, 'more' or 'additional', and, as an adverb, 'besides', 'in addition'.

We are sending you a further selection of patterns.

You had better inquire further (*or* make further inquiries).

SUIT (ABLE)

Will six o'clock tomorrow suit you? (Will it be a convenient time?)

Will six o'clock tomorrow be suitable?

I think this house will suit us quite well (i.e. will satisfy our needs, please us).

Thin cotton clothes are not very suitable for cold weather.

SPARE (*v.* and *adj.*)

The verb may be used with an indirect object and a direct object.

I have no time to spare.

Can you spare me a gallon of petrol (i.e. have you a gallon of petrol that you do not need and that you can give me)?

Can you spare me a few minutes? (This may mean either 'Can you give me a few minutes of your time, please?' or, if *a few minutes* is adverbial, 'Can you manage without my services or help *for* a few minutes?' The addition of *for* in the second case makes the meaning free of doubt.)

The adjective means 'additional to what is usually needed', or 'kept for use when needed', as in:

I have very little spare time (not much time that I cannot use).

If you've any spare cash, I advise you to buy this new book on India. It's excellent.

Don't start that long journey without a spare tyre in your car.

BE BUSY DOING SOMETHING

The adjective *busy* is often followed by the prepositions *with* or *at*.

He was busy with his work.

What are you so busy with (at)?

The preposition *in* was formerly used before a gerund, but is now dropped.

Peter was busy writing letters all morning.

Mrs West is busy getting breakfast ready.

(Because the preposition *in* is not now used, the *-ing* form of the verb is now usually considered to be the present participle, not the gerund.)

Before a past participle, and after *so*, *busily* is needed.

I'm glad to see you busily occupied (writing so busily).

GUARANTEE (*v.* and *n.*)

This watch is guaranteed by the makers for two years. (i.e. They will repair it without charge if it does not go well.)

I have two years' guarantee with this watch.

We cannot guarantee the punctual¹ arrival of trains in foggy weather.

The air lines cannot give a guarantee of punctuality in bad weather, though their record is good.

POSITION OF STRESS (6)

It is difficult to give rules for the position of the stress; it is helpful to remember, however, that there is never a strong stress on the last syllable in words of more than two syllables that end in *-ate*, *-ute*, *-ude*, *-ise* and *-ize*. In the examples below the stress is on the first syllable.

		-ate	
<i>celebrate</i>	'selibreit	<i>illustrate</i>	'iləstreit
<i>circulate</i>	'sə:kjuleit	<i>imitate</i>	'imiteit
<i>complicate</i>	'komplikeit	<i>legislate</i>	'ledʒisleit
<i>fortunate</i>	'fɔ:tʃənit	<i>regulate</i>	'regjuleit
<i>hesitate</i>	'heziteit	<i>separate</i>	'sepəreit (<i>v.</i>), -rit (<i>adj.</i>)

		-ute	
<i>absolute</i>	'absəlu:t	<i>persecute</i>	'pə:sikju:t
<i>institute</i>	'institju:t	<i>prosecute</i>	'prosikju:t

(Note *contribute* /kən'tribju:t/ with the stress on the second syllable.)

		-ude	
<i>gratitude</i>	'gratitju:d	<i>multitude</i>	'mʌltitju:d

		-ise	
<i>advertise</i>	'advətaiz	<i>exercise</i>	'eksəsaiz

		-ize	
<i>civilize</i>	'sivilaiz	<i>organize</i>	'o:gənaiz
<i>criticize</i>	'kritisaiz	<i>recognize</i>	'rekəgnaiz
<i>nationalize</i>	'nəʃnəlaiz	<i>sympathize</i>	'sɪmpəθaiz

¹ *punctual*: coming, being done, at the right time; neither early nor late.

READING-TEXT SEVENTEEN

MODERN ARCHITECTURE

The Authors' Club,
London, S.W.1.

13 May 19—

Dear Francisco,

I'm glad to learn that you found my advice about reading useful. It was very kind of you to send me a book of photographs of Madrid, new and old. You certainly have some fine broad¹ streets and squares² and some magnificent³ buildings. I've visited Madrid twice, but on both occasions it was the wrong time of the year. My first visit was in the summer, when it was far too hot and dusty for comfort. My second visit was in the winter, and I remember there were icy⁴ winds. But I enjoyed seeing people skating in the Buen Retiro Park. I must time my next visit better⁵—spring is, I'm sure, the best season in Madrid, as in so many other countries in southern Europe.

You ask what I think of modern architecture. I don't know very much about modern architecture in Europe, but styles are probably similar⁶ in most countries today. To be quite frank,⁷ I don't much admire⁸ most of the examples I've seen of architecture today. It's true, of course, that architects no longer have the opportunities they had in the past. They seldom get the chance to design buildings like the wonderful abbeys and cathedrals of the Middle Ages—Westminster, Durham, Canterbury, Chartres and the rest. There's no one today wealthy enough to build magnificent palaces like Blenheim⁹ or Versailles. Architects today have to design schools,

¹ *broad*: wide.

² *square*: square space in a town, with buildings round it.

³ *magnificent*: fine in appearance.

⁴ *icy*: very cold, like ice.

⁵ *time my next visit better*: choose a better time for it.

⁶ *similar*: like; of the same sort.

⁷ *frank*: open, not hiding one's thoughts or feelings.

⁸ *admire*: have a high opinion of; look at with pleasure.

⁹ *Blenheim*: palace (at Woodstock) built for and presented to the Duke of Marlborough after his victory at the Battle of Blenheim (1704).

hospitals, and immense blocks¹ of flats or offices. If they're asked to make plans for houses, these are usually on large estates² and are all alike,³ or nearly alike, often built by a town council or some other public authority.

Boxes—that's what a good deal of modern architecture reminds me of. The blocks of flats in our big towns are immense boxes, whether the fronts and sides are square or oblong. A man who lives in one of these boxes works in another big box, an office block, high up in the air. If he falls ill, he goes to another big box called a hospital. And if the doctors make a mistake, the man's put into a coffin, which is another box, wooden this time instead of stone or concrete.

Architects in England do get the chance to build ordinary houses as well as blocks of flats. But, as I've said, they're usually council houses. Some of these new estates, I admit, are attractive. I like their curved or winding roads lined with trees,⁴ and their pretty little gardens. But many housing estates are just rows and rows of square or oblong brick houses. Outside many of our large towns the main roads are often lined with really ugly little bungalows, but perhaps the architects are not to be blamed for these. Many of them were put up by builders who saved money by not employing an architect. And they're lived in, mostly, by retired⁵ shopkeepers and small business men, who've looked forward, all their lives, to 'a home in the country'. They don't always get what they hoped for, I'm afraid. There's always a good number of sad-looking 'FOR SALE' notices outside a row of bungalows, suggesting that the owners do not live long to enjoy them after retirement. Many of them seem to change hands⁶ every five or six years.

Even if houses are architecturally attractive, the appearance of many is spoilt by all the ironmongery⁷ round the chimney-pots and

¹ *block* (of flats, offices, etc.): large building divided up into a large number (of flats, etc.).

² *estate*: (here) large area of land, with one owner, and with many houses built on it.

³ *alike*: like one another.

⁴ *lined with trees*: having lines (or rows) of trees along the sides.

⁵ *retire*: (here) give up one's work, business, etc. (e.g. because one is old).

⁶ *change hands*: change ownership, be bought and sold.

⁷ *ironmongery*: general name for goods made of metal.

roofs today. Is it the same in Spain, I wonder? There are aërials of all shapes and sizes stretched over the roofs, and secured to the chimneys, some for sound broadcasts and others for commercial television (the I T A or Independent Television Authority).

That, unfortunately, is the general picture.¹ But there are exceptions, I'm glad to say. The authorities which are responsible for the housing in the London area have done some good work.



Part of a housing estate

Families with young children need houses, not flats, so that the children have gardens to play in. But half the families in England today have no children under sixteen, and we've discovered that these families are quite happy to live in flats that are really up in the sky. So new housing estates have been built that provide homes for both kinds of families. There are two- and three-storey buildings for families with small children, and eleven- or twelve-storey blocks of flats for families with older children, or couples whose children have left home. By building upwards it has been possible to provide plenty of open spaces, with wide lawns and gardens,

¹ *the general picture*: what much modern architecture is like.



A block of flats

and to leave, on the site, the great oaks¹ that add so much beauty to the scene². Next time you come to London I'll take you to Wimbledon and Roehampton³ and let you see them.

Architects had a wonderful opportunity when they were asked to rebuild Coventry, which was almost completely destroyed by bombing. I think they've done quite well. I like the new central square, which is a shopping centre.⁴ It's for pedestrians only,⁵ like the new shopping centre in Rotterdam, also built since the end of the war. In both towns the new centres have gardens and sculptures. In Coventry there's a statue⁶ of Lady Godiva on a horse. She once rode naked through the streets of Coventry!⁷

I'm enclosing a photograph of the city centre of Coventry, and also of the new cathedral. It's quite unlike the cathedrals of the past, and the designs caused a lot of discussion when they were first

¹ oaks : oak-trees.

² scene : view; what is seen.

³ Wimbledon and Roehampton : places in the suburbs of London.

⁴ shopping centre : place with many shops, to which people from surrounding areas come.

⁵ for pedestrians only : for persons on foot, not for motor-cars, etc.

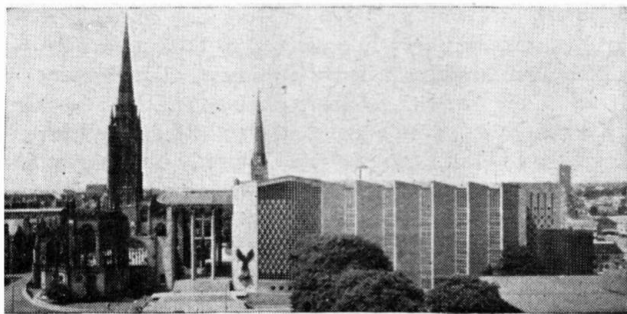
⁶ statue : figure of a person, animal, etc., in wood, stone, metal, etc.

⁷ For the story of Lady Godiva, see Exercise 84.



Coventry: The city centre

shown. If you had to design a chapel¹ to St. Sebastian or St Michael for a cathedral, you wouldn't have much difficulty. There are hundreds of such chapels in our cathedrals. The chapels in Coventry Cathedral, instead of being for the saints, are for such abstract² ideas as agriculture and engineering.



Coventry Cathedral

Architects have done some very good work, too, in designing new schools. Many of these are prefabricated, which means that as much

¹ *chapel*: (here) part of a cathedral or church for private prayer (e.g. to one of the saints). ² *abstract*: opposite of *material*.

of the building work as possible is done, not on the building site, but in factories where mass production methods can be used. The parts are taken to the site and put together there. Children who attend the best of these new schools are very lucky. Their classrooms are bright and cheerful, and they have a fine large assembly hall.¹ The children have dinner at school, and there is a dining-hall complete with modern kitchens.

I began this letter by saying that many modern buildings, especially the blocks of flats and business offices, were like big boxes. They do look like boxes from the outside, but when we go inside, we find them very well planned for their purposes. An architect today has to be an engineer, too. The best modern buildings do help us to live and work in comfort. They do save a lot of unnecessary work. There is central heating, for example, instead of the dusty open fires we used to have, with coal to be carried up long stairs, and ashes to be carried down.

I'm afraid this is a poor answer to your request for my opinions on modern architecture. I've given you my views on what I've seen in Britain. I know a lot of interesting work has been done in Scandinavia and, of course, I've read about the work of Le Corbusier in France. But I've not seen much of it, and it wouldn't be right for an amateur like me to give opinions formed only from photographs. I must go to Norway and Sweden one day and see what their architects have done; very fine work, I'm told. And I'd like to see what American architects are doing now. Architecture in both North and South America seems to have gone ahead far faster than any of the other arts. You, of course, must be familiar with the work of Frank Lloyd Wright in America. The only building of his that I know is the Imperial Hotel in Tokyo, where I often had meals when I was in Japan. It was designed to resist² earthquakes³, and it did. It was one of the few buildings in Tokyo that did not fall in the terrible earthquake of 1923.

I like architecture, but I don't want too much of it at once. A whole day spent in seeing buildings, however fine, can be very tiring. I remember a visit to Copenhagen a few years ago. It's a beautiful town, with magnificent buildings. But when, after four

¹ *assembly hall*: hall where all the pupils can assemble (i.e. come together).

² *resist*: (here) be undamaged by.

³ *earthquake*: sudden, violent shaking of the earth's surface.

hours' sight-seeing, my young Danish friend asked me if I'd like to go into the Tivoli Park for a beer, I was *very* grateful to her. She was very tactful.¹ She told me that many of these fine public buildings dated only from² the early nineteenth century, but did *not* remind me that this rebuilding was necessary because English warships under Nelson³ had bombarded⁴ the city in 1801 and damaged or destroyed many of the fine old buildings.

If I ever have another holiday in Spain I want to see Cordova, Seville and Granada. I've seen the Great Mosque in Damascus. The Great Mosque at Cordova has a plan very similar, I've read. And I *must* see the Alhambra. Perhaps you'll be able to accompany⁵ me. You must show me what your modern architects are doing, too.

Do write again and let me know how you are and what you're doing.

Yours ever,
John Churchman

FOR STUDY

TO BE + TO-INFINITIVE (I)

When a finite of *be* (i.e. *am, is, are, was* or *were*) is used with a *to*-infinitive, the sentence usually shows what has been arranged, planned, or agreed, or what has been ordered. Examples:

(a) Arrangements, plans, agreements:

When is the wedding to be? (When will it take place?)

Mary and I are to meet them (have arranged or agreed to meet them) at Victoria Station.

I am to be paid £10 a week.

How many people are to be invited to the dance?

They were to spend their holidays in Wales.

The use of the perfect participle shows that an arrangement was made but not carried out.

They were to have spent their holidays in Wales, but James was in a traffic accident, so they could not go.

¹ *tact*: skill and understanding in dealing with people without hurting their feelings; *tactful*: having tact.

² *dated from*: had existed from, had been built in.

³ *under Nelson*: under the command of Nelson.

⁴ *bombarded*: attacked by firing big guns at.

⁵ *accompany*: go with.

(b) Commands:

You are to be in the office by nine o'clock every morning.

The Manager said that I was to be in the office by nine o'clock.

You are always to knock before you enter my room.

Mary's mother told her that she was to take no notice of men who spoke to her in the street.

You are to write your name at the top of each sheet of paper.

In the interrogative this pattern asks for orders, or about somebody's wishes.

Where am I to put this box? What am I to do next?

At what time are we to come?

(c) The pattern is used, especially in questions and *if*-clauses, to ask about or suggest what is possible as the result of circumstances.

How was he to pay his debts? (How could he pay them?)

I've lost my money and my return ticket. What am I to do?

How am I to get home again?

If we're to get there in time, we must take a taxi. (It is possible to get there in time only by taking a taxi.)

If you are to succeed in your studies, you'll have to work harder. (You can succeed only if you work harder.)

PREDICATIVE ADJECTIVES

Subject and Predicate

Sentences can be divided into two parts. The first part is called, in grammar, the *subject*. The second is called the *predicate*. The Table below shows this division.

Subject	Predicate
The baby	is awake.
Peter's father	is still alive.
The houses	are all alike.
The children	were afraid.
The old man	was asleep.

The adjectives used in these sentences (*awake, alive, alike, afraid,*

asleep) can be used only in the predicate. They are predicative adjectives. They are not used in front of nouns.

Compare the adjectives in the pairs of sentences below:

- { Is Mr Green a *living* author or a dead author?
- { Mr Green is still *alive*.
- { The *frightened* children ran away.
- { The children were *afraid*, so they ran away.
- { There's a *sleeping* baby in the next room, so please don't make a noise.
- { How long has the baby been *asleep*?
- { The expressions $+xy$ and $+x^2y$ have *like* signs. (Both have the plus sign.)
- { The houses on this estate are all exactly *alike*.

THE SUFFIXES $-(E)N$ and $-Y$

1. The suffix *-en* is added to adjectives and nouns,¹ meaning 'make...':

sharp, sharpen; wide, widen; less, lessen; length, lengthen; straight, straighten.

2. The suffixes *-en* and *-y* are added to several nouns that are names of materials.

Nouns that are names of materials are often used before other nouns: *a brick wall, a gold watch, cotton cloth, lead pipes, a steel bridge*.

The differences between *wood* and *wooden, silk, silken* and *silky, wool, woollen* and *woolly, stone* and *stony*, and others are illustrated below.

Wooden means 'made of wood'. Examples: *a wooden box, a wooden leg*. *Wooden* is not used predicatively. We can say either *a wooden hut* or *a hut made of wood*. (We cannot say: 'This hut is wooden.') *A wood fire* is a fire on which wood is being burnt.

Woollen means 'made of wool', as in *woollen cloth (stockings, blankets)*. *Woolly* means 'covered with wool', as in *a sheep's woolly coat*, or 'like wool', as in *woolly clouds*.

Silk stockings are stockings made of *silk*. *Silken* means 'soft and smooth like silk', as in *silken hair*.

Stone walls are walls built of stone. *Stony* means 'covered with

¹ See page 144, Book Two.

stones', 'having many stones' as in *a stony road, stony soil*, or 'hard like stone', as in *a stony heart*.

Golden seldom means 'made of gold'. It usually means 'like gold in colour or quality', as in *golden hair, to have golden opinions of someone* (i.e. value him or her very highly).

THE SUFFIXES *-NESS* and *-TH*

The suffix *-ness* is added to many adjectives and participles, and to some phrases, to form nouns that show a state or condition.

Examples: *goodness, sadness, happiness, narrowness, tiredness, usefulness, up-to-dateness*.

The suffix *-th* is also used to form nouns that show condition, but the number of such nouns is much smaller. The commonest nouns formed by adding *-th* to adjectives are shown below. Note the changes in spelling and in vowel sounds, e.g. in *width* and *breadth*, *high* and *height* (and the *-t* for *-th*).

<i>broad</i>	bro:d	<i>high</i>	hai	<i>long</i>	lɒŋ
<i>breadth</i>	bredθ	<i>height</i>	hait	<i>length</i>	leŋθ
<i>strong</i>	strɒŋ	<i>true</i>	tru:	<i>warm</i>	wɔ:m
<i>strength</i>	streŋθ	<i>truth</i>	tru:θ	<i>warmth</i>	wɔ:mθ
<i>wide</i>	waid				
<i>width</i>	widθ				

THE SUFFIX *-SOME*

This suffix is used to form adjectives. Note these examples, and their meanings:

quarrelsome, fond of (in the habit of) quarrelling: *quarrelsome children*.

tiresome, likely to make a person tired or lose interest: *a tiresome piece of work; a tiresome man*.

troublesome, giving or causing trouble: *a troublesome problem; troublesome pupils*.

CAN (COULD) BE

The sentence (page 166), 'A whole day spent in seeing buildings can be very tiring' means 'Occasionally a whole day spent in seeing buildings *is* very tiring'.

Here are other examples of *can* (*could*) *be* and an adjective, used to show what is sometimes true.

The Bay of Biscay *can be* very rough (i.e. is sometimes very rough).

Small children *can be* very amusing, but they *can also be* very troublesome.

Mr North *can be* (i.e. is sometimes) quite amusing when he starts talking about his years at the university.

DATE (*v.*)

The verb *date* is used in these ways:

1. Have or put a date on.

Don't forget to date your letters.

This newspaper is dated 25 August 1853.

2. Give a date to.

Some old statues have been dug up near Athens. Only experts will be able to date them (i.e. say when they were made).

3. With *back to* or *from*.

These buildings date back to the seventeenth century (i.e. were built then).

The prosperity of the family dates from the Second World War (i.e. they became prosperous during that war).

READING-TEXT EIGHTEEN

PARLIAMENTARY CHAMBERS¹

1. People outside Great Britain believe, and their belief seems reasonable, that if a man is elected to sit in Parliament, he ought to have a seat. Indeed, most Parliaments provide each member not only with a seat, but with a reserved seat,² often a desk in which papers can be kept.

2. Why, then, when the opportunity came after the war to rebuild the bombed House of Commons, did its members decide that their own Chamber should, like the pre-war³ Chamber, be too small to provide seats for all of them? The decision was a deliberate one,⁴ made after a debate⁵ in the House. Members rejected⁶ the idea that there should be seats for all.

3. The new House of Commons has many improvements, including air-conditioning and the provision⁷ of microphones. It has, however, seats for only about two-thirds of its 630 members. No change has been made in its shape. It is still an oblong, with seats for Government supporters on the Speaker's⁸ right and seats for the Opposition⁹ on his left. There are, facing the Speaker, cross benches¹⁰ for Independent members, those who do not belong to either of the two great political parties.

4. There are obvious disadvantages in this arrangement. If, after an election, the two parties are about equal in number, there is not much difficulty. If, however, the Government has a large majority, seating¹¹ will certainly be a problem. If one party has 400 members

¹ *chamber*: (here) place where Parliament meets for business.

² *reserved seat*: seat that nobody else may occupy.

³ *pre-war*: before the war (here, before 1939).

⁴ *deliberate decision*: one reached after careful thought; intended.

⁵ *debate*: discussion (esp. at a public meeting or in Parliament).

⁶ *reject*: refuse to accept.

⁷ *provision*: noun from *provide*.

⁸ *Speaker*: Member of Parliament who presides over the House of Commons.

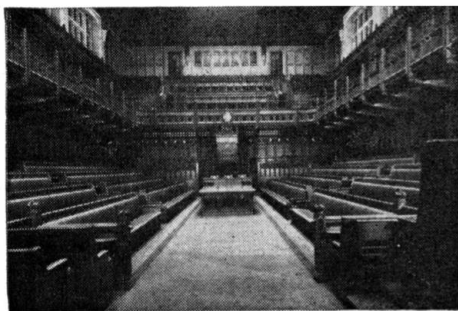
⁹ *the Opposition*: members of the political party or parties that oppose the Government.

¹⁰ *bench*: long seat for several persons; *cross bench*: one that is across the floor, not along one side. (See the illustration on the next page.)

¹¹ *seating*: arranging how and where members are to sit.



The French National Assembly, with a semi-circular arrangement of seats.



The House of Commons. The Speaker's chair is in the centre of the picture, with the Clerk's table in front of it. The cross-benches can be seen at the lower corners of the picture.

and the other 230, it becomes difficult to have Government and Opposition facing one another across the House except when the attendance¹ is small.

5. If we examine the kind of Chamber favoured in other countries, we find that it is in some cases semi-circular.² In the Chamber of the French National Assembly, for example, instead of a clear division between Government and Opposition, we find an amphitheatre.³ Members sit in a large semi-circle. On the President's⁴ extreme left are the Communists, and on his right are the conservative⁵ parties.

¹ *attendance*: number of members who attend (i.e. are present).

² *semi-circular*: shaped like half of a circle.

³ *amphitheatre*: (here) rows of seats arranged in a half-circle, the rows rising behind and above one another.

⁴ *President*: (here) officer who presides over meetings of the Assembly.

⁵ *conservative*: (in politics) opposed to great or sudden change.

6. This semi-circular arrangement of seats is the most probable explanation of the political terms¹ that are commonly used today, especially of European politics. When we say that a man is left, right, centre (or even left of centre, right of centre), we are thinking of the seat he occupies² in this French style of Chamber.

7. Another difference between the British House of Commons and Parliamentary Chambers in many other countries is that in the House of Commons there are benches; in other Chambers there are separate seats. From this we get the terms 'front benches', 'back benches' and 'cross benches'. The term 'front benches' stands for the two benches, one on each side of the House, as far as the centre gangway.³ The front bench on the Speaker's right is for the Prime Minister and the leading members of the Government. That on the Speaker's left is for the Leader of the Opposition and those members of the Opposition who have formed, or who are likely to form, an alternative government.⁴ The back benches are those seats occupied by members who have no right to front bench seats. The cross benches may be used by those Independent members who do not vote regularly⁵ with the Government or with the official Opposition.⁶

8. Only four members of the House of Commons have reserved seats. One, of course, is the Speaker. Another is the member who has sat in the House for the longest unbroken⁷ period, the member who is known as 'the Father of the House of Commons'. The other two reserved seats are on each side of the Clerk's table, and are for the Prime Minister and the Leader of the Opposition. Ministers sit on the Front Bench, but have no right to any particular seat⁸ there.

9. In most semi-circular Chambers a member who is called upon to speak leaves his seat and goes to a reading-desk (a tribune or

¹ *terms*: (here) words used for a subject of study. (Cf. *grammatical terms*, e.g. noun, verb, adverb.)

² *the seat he occupies*: the place he sits in.

³ *centre gangway*: the cross passage, half-way down the Chamber, by which members reach the back benches. See the photograph.

⁴ *an alternative government*: one that could take the place of the present government.

⁵ *regularly*: on all occasions.

⁶ *the official Opposition*: the main political party opposed to the Government. ('Official' because the Leader receives a salary paid by the State.)

⁷ *unbroken*: continuous.

⁸ *particular seat*: special seat.

rostrum) placed below the raised seat of the President. Instead of facing and addressing¹ the chairman,² as in the House of Commons, he faces and addresses the whole House.

10. When a member ends his speech in the House of Commons, other members stand up and face the Speaker. They try to catch his eye,³ for the order of speakers is not arranged in advance. The Speaker decides who is to speak next. The member who is named remains standing,⁴ and speaks from the place where he has been sitting. He must address the Speaker, not the House as a whole. The only members who speak from the Clerk's table are the Government and Opposition Leaders.

11. In many European legislatures⁵ members vote by a show of hands,⁶ or by standing up. This is a simple matter when every member has a reserved seat. In Sweden an electric system of voting is used. Members have only to press⁷ a button. In the House of Commons members have to leave their benches and walk out into two corridors⁸ (called the Lobbies⁹). As they come back into the Chamber they are counted by four persons—two for each side—and it may take ten or fifteen minutes before the figures are announced.

12. It has often been said that the people of Great Britain are fond of tradition,¹⁰ that they dislike revolutionary changes.¹¹ This is true, but there are other reasons why the shape of the House of Commons was not changed after the war, and why its members keep to other practices¹² that may seem, to other Europeans, old-fashioned.

¹ *address*: (here) make a speech to.

² *chairman*: person who presides (e.g. the Speaker in the House of Commons).

³ *catch his eye*: get his attention; cause him to see that the Member wishes to speak.

⁴ *remains standing*: continues to stand.

⁵ *legislature*: law-making body (e.g. Parliament in Great Britain, Congress in U.S.A.).

⁶ *a show of hands*: (voting by) raising of hands.

⁷ *press*: push against.

⁸ *corridor*: way between different parts of a building, from which doors open into rooms, etc.

⁹ *lobby*: hall or corridor.

¹⁰ *tradition*: customs, beliefs, etc., handed down from the past, from generation to generation.

¹¹ *revolutionary changes*: great (and perhaps violent) changes.

¹² *practices*: (here) habitual ways of doing things.

13. Speaking on 28 October 1943, Mr Churchill (as he then was) said:

The characteristic¹ of a Chamber formed on the lines of the House of Commons² is that it should not be big enough to contain all its members at once without overcrowding,³ and that there should be no question of every member having a separate seat reserved for him. The reason for this has long been a puzzle to uninstructed outsiders,⁴ and has frequently⁵ excited the curiosity⁶ and even the criticism⁷ of new members.

If the House is big enough to contain all its members, nine-tenths of its debates will be conducted⁸ in the depressing atmosphere⁹ of an almost empty or half-empty Chamber. The essence¹⁰ of good House of Commons speaking is the conversational style, the facility¹¹ for quick, informal¹² interruptions and interchanges¹³ . . . But the conversational style requires a fairly small space, and there should be, on great occasions, a sense of urgency.¹⁴ There should be a sense of the importance of much that is said, and a sense that great matters are being decided, there and then by the House.

14. Those words referred to¹⁵ the size of the Chamber. Sir Winston

¹ *characteristic*: that which shows the special qualities that make a thing or place what it is and different from others.

² *on the lines . . . Commons*: in a way similar to that of the House of Commons.

³ *overcrowding*: packing too many people into a place, etc.

⁴ *outsiders*: (here) persons who are not Members of Parliament and who have no knowledge of its traditions, customs, etc.; *uninstructed*: not having been taught or told.

⁵ *frequently*: often.

⁶ *excite the curiosity of*: cause to feel curious (i.e. eager to know or learn).

⁷ *criticism*: giving opinions, esp. finding faults.

⁸ *be conducted*: take place.

⁹ *atmosphere*: (here) feeling received from a place, from conditions, etc.; *depressing*. (here) causing members to lose interest.

¹⁰ *essence*: (here) most important and necessary quality.

¹¹ *facility*: (here) easy opportunity.

¹² *informal*: (here) without the need to think about rules (e.g. without having to leave one's seat and go to a rostrum).

¹³ *interchange*: exchange (of statements, questions and answers) between persons.

¹⁴ *a sense of urgency*: a feeling that the questions being discussed need immediate attention.

¹⁵ *referred to*: were about.

Churchill also spoke about its shape. Its shape, he said, should be oblong, not semi-circular. The semi-circular assembly made it too easy for members to move to the right or to the left; it caused political parties to break up into small groups. He preferred political parties to political groups. The party system, he said, was much favoured by the oblong form of Chamber. The semi-circular form of Chamber had often been harmful to parliamentary government as known in the House of Commons and in the land of its birth.

15. The problems of how a Chamber should be shaped and of how members should be seated and how they should vote have often been discussed. They were discussed in the House of Commons in 1930. Another Prime Minister, Mr Stanley Baldwin, said then, speaking of the method of voting, that the British system had much in its favour. When members left their seats to walk out of the Chamber into the Lobbies, they came back much cooler and much quieter! The ten or fifteen minutes needed for a division¹ gives time for passions to cool and for tempers to become calm.

16. The people of Great Britain find that the British system suits them, but other peoples² may find it unsuitable. Methods of government are not export articles like bicycles and motor-cars. In Sweden and Norway members of the political parties, instead of sitting separate as in Britain and France, sit mixed together. Their seating arrangements depend not upon political parties, but upon the part of the country that the members represent. Every country must have the arrangements that are best suited to its needs.

17. The people of Great Britain seem to believe that the two-party system suits them best. At the beginning of the century there were two great parties, the Liberals and the Conservatives. When members of the new Labour Party were returned to Parliament, it seemed likely at first that there would be a change from the two-party system. Since 1945, however, Britain has returned to the two-party system. The number of Liberal members in the House of Commons is small, though it may happen, of course, that one of the larger parties may depend upon their support.³

¹ *division*: (here) separation of members into two groups, as they pass out into the Lobbies to vote.

² *people*: (here, with plural) persons forming a nation.

³ *depend upon their support*: need their support (=votes) in order to have a majority.

FOR STUDY

TO BE + TO-INFINITIVE (2)

The finites *was* and *were* are used with a *to*-infinitive to refer to events that are future, but future in relation to the farther past.

He was never to see his wife and children again. (At the time, he thought he would see them again, but he never did.)

Worse things were to follow. (Worse things followed, but we did not know that they would.)

This I was only to learn later. (I knew nothing about this at the time; I did not learn about it until later.)

FINITE OF 'BE' + PASSIVE INFINITIVE

This construction is used in sentences that can be rewritten with *may*, *might*, *can*, *could*, or in other ways illustrated in these examples:

That is only to be expected (is only what we may expect).

The child was nowhere to be found (could not be found anywhere).

Some people tell you that happiness is to be found (can be found) in hard work!

A really good English grammar is still to be written (has not yet been written, but may be written in the future).

MEANINGS AND PATTERNS

ATTEND, ATTENDANCE, ATTENTION

All children over six must attend school.

Attendance at school is required by law.

How often does he attend church?

Attendance at church has been higher this year than last year.

Please attend to what I am saying.

You must pay more attention to what your teacher tells you.

He called my attention to a spelling mistake in my letter.

CURIOUS, CURIOSITY

She was curious to know where I had been.

Why are you so curious about other people's business?

In the Middle Ages people were filled with curiosity about lands beyond the oceans.

ORDER (*n.* and *v.*)

1. (=arrangement)

Words in a dictionary are in alphabetical order.

The order of speakers in the House of Commons is not arranged in advance.

Please put the books back on the shelf in the right order.

Which of your school subjects would you put first if you had to arrange them in order of importance?

This tractor is out of order (cannot be used).

The machine is now in good working order (is ready to be used).

2. (=command; request to be supplied with goods).

Soldiers must obey orders.

The officer ordered his men to go forward.

I have ordered a ton of coal.

We have received orders for over one hundred tractors.

DECIDE, DECISION

1. With a *to*-infinitive.

Peter decided to go to Athens.

Did Hugh tell you about his decision to retire?

2. With a clause.

We have decided that a holiday in Europe will be too expensive.

The jury decided that the accused was not guilty.

The mechanic decided that Peter's car was too badly damaged to be worth repairing.

3. With a noun as object.

Well, have you decided the question yet?

4. With a preposition.

We cannot agree. Will you please decide between us (i.e. say which of us is, in your opinion, right)?

POSITION OF STRESS (7)

PREFIXES

When a prefix meaning 'not' (e.g. *dis-*, *il-*, *im-*, *in-*, *ir-*, *un-*) is used with a common word, especially a word stressed on the first syllable, there is no stress on the prefix. Examples:

dis'honest, il'legal, im'patient, in'justice, ir'regular, un'happy.

If, however, the word is stressed on the second syllable, there may be a secondary stress, or even a primary stress, on the prefix.

Examples:

disap'pear, disad'vantage; 'imma'terial (or 'imma'terial),
'impo'lite; 'incon'venient; 'irre'ligious; 'unem'ployed.

Words that begin with a negative prefix may have a primary stress on the prefix if a contrast is expressed.

Did you say he was 'honest or 'dishonest?

The verb *dislike* is stressed on the second syllable. Note, however, that the noun is stressed on the first syllable in *likes* and '*dislikes*.

There are some prefixes which can always have a primary stress. These are often (but not always) written and printed with a hyphen after them. The chief of them are:

1. *re-* (meaning 'again'):

It was necessary to 're'build the House of Commons.

I intend to 'rear'range all the books in my library.

That old umbrella needs to be 're-'covered (i.e. have a new cover put on it)

The verb *recover* meaning 'get back (something lost)' has only one stress.

Did you re'cover the umbrella you left in the train last week?

2. *pre-* and *post-* (meaning 'before' and 'after'):

'Pre-'war prices were much lower than 'post-'war prices.

Have you seen the 'pre'fabricated houses in Great Britain?

I've no money in the bank now, so I've 'post'dated this cheque
(i.e. have put on it a date later than the date of writing).

3. *pro-* and *anti-* (meaning 'for' and 'against'), as in '*pro*-'*British* and '*anti*-'*British*.

4. *Half-*, as in '*half*-'*full*, '*half*-'*empty*, '*half*-'*holiday*, a '*half*-'*hourly bus service*.

STRESS AND PRONUNCIATION (7)

1. Noun and Adjective (Adverb) (see pages 130-1)

<i>architecture</i>	'a:kitektʃə*	<i>architectural</i> (ly)	ˌa:ki'tektʃərəl(i)
<i>atmosphere</i>	'atməsfɪə*	<i>atmospheric</i>	ˌatməs'ferik
<i>character</i>	'kærɪktə*	<i>characteristic</i>	ˌkærəktə'ristɪk
<i>colony</i>	'kɒləni	<i>colonial</i>	kə'ləʊniəl
<i>empire</i>	'empaɪə*	<i>imperial</i>	ɪm'piəriəl
<i>parliament</i>	'pɑ:ləmənt	<i>parliamentary</i>	ˌpɑ:lə'mentəri

2. Adjective and Noun (see page 142)

<i>curious</i>	'kjuəriəs	<i>curiosity</i>	ˌkjuəri'ositi
<i>equal</i>	'i:kwəl	<i>equality</i>	i: 'kwɒlɪti
<i>punctual</i>	'pʌŋktjuəl	<i>punctuality</i>	ˌpʌŋktju'alɪti
<i>similar</i>	'sɪmɪlə*	<i>similarity</i>	ˌsɪmi'lərɪti

3. Verb and Noun (see pages 149-50)

(a) Change in position of stress:

<i>admire</i>	əd'maɪə*	<i>admiration</i>	ˌadmi'reɪʃn
<i>occupy</i>	'ɒkjupaɪ	<i>occupation</i>	ˌɒkju'peɪʃn
<i>refer</i>	rɪ'fə:*	<i>reference</i>	'refərəns

(b) No change in position of stress:

<i>decide</i>	dɪ'saɪd	<i>decision</i>	dɪ'sɪʒn
<i>provide</i>	prə'vaɪd	<i>provision</i>	prə'vɪʒn

Note also: *legislate* (v.) /'ledʒɪsleɪt/, *legislative* (adj.) /'ledʒɪsleɪtɪv/ (or /-lətɪv/), *legislature* (n.) /'ledʒɪsleɪtʃə* / (or /-lətʃə*), and *legislation* (n.) /ˌledʒɪs'leɪʃn/.

COMPOSITION EXERCISES

EXERCISE I

Write questions to which these sentences are the answers:

1. I read my morning paper *in the train as I travel to town*.
2. I usually read *The Daily Telegraph*.
3. I buy it *at the station bookstall*.
4. I usually look at *the sports page* first.
5. *No*, I seldom read the leading articles.
6. *No*, I *never* write letters to the papers.
7. The 'Times' crossword puzzle is on *the back page*.
8. I spend *about six shillings a week* on newspapers and magazines.
9. *Yes*, I once won five pounds in a football pool competition.
10. I think *The Observer* is the best Sunday paper.

EXERCISE 2

Supply prepositions:

1. *The Times* has a high reputation — reliable news.
2. The evening papers are already — sale.
3. The best Sunday paper is, — my opinion, *The Observer*.
4. Newspapers can be bought — many street corners.
5. Do you bet — horse-races?
6. This shop has no connexion — the shop next door.
7. Newspapers cannot be sold — a profit — the money received — advertisements.
8. This article is about the latest fashions — clothes.
9. Do you prefer entertainment — information?
10. — addition — the London papers, there are many provincial papers.
11. These sell — competition — the London papers.
12. Had he any comments to make — the news?
13. Help yourself — anything you want.
14. Peter is a strong believer — fresh air.
15. You wouldn't rob a newspaper-seller — a few shillings, would you?
16. This crossword puzzle is easy compared — yesterday's.

EXERCISE 3

Rewrite these sentences with the verb *wish*. Remember that the Past Tense or Past Perfect Tense is needed after *wish*. Examples:

- { Please don't make so much noise.
 - { I *wish* you *wouldn't* make so much noise.
 - { I'm sorry I can't solve this crossword puzzle.
 - { I *wish* I *could* solve this crossword puzzle.
1. Please help me to solve this crossword puzzle.
 2. I'm sorry I bet ten shillings on that horse.
 3. Try to remember to post these letters.
 4. I'm sorry I forgot to post my wife's letters.
 5. She's sorry she can't remember the author's name.
 6. Aren't you sorry you can't go to London for the Cup Final?
 7. She is sorry her husband's jokes are always old ones.
 8. Aren't you sorry that English spelling is so difficult?
 9. Please tell me where I can see the latest fashions.
 10. Please don't have the radio on *all* the evening.

EXERCISE 4

Use the correct form of the verb (infinitive with or without *to*, participle, or gerund) in these sentences:

1. I have stopped (read) the *Daily Sketch* and have decided (read) the *Daily Mirror* instead.
2. Do you enjoy (look) at these strip cartoons?
3. Try (solve) the puzzle in yesterday's paper without (look) at the answer in today's paper.
4. Do you remember (see) an advertisement for the new Ford cars in yesterday's paper?
5. Did you remember (buy) a copy of the *Evening Standard* on your way home?
6. I saw a man (stand) at the street corner (sell) newspapers.
7. Please let me (help) you (solve) that puzzle.
8. These cinema advertisements do not make me (want) (see) the films.
9. Would you like (see) them?
10. Lucille used (think) that a library was a place where books were (buy) and (sell); now she knows that a library is a place for (lend) and (borrow) books.

EXERCISE 5

Read this story and then answer the questions that follow:

A doctor was once teaching a class of medical students at a famous hospital in Edinburgh. An injured man was brought in, and the doctor turned to one of the students and asked him: 'What's wrong with this man?'

'I don't know, sir,' the student answered. 'Shall I examine him and find out?'

'There's no need to examine him,' said the doctor. 'You should know without asking questions. He has hurt his right knee. Didn't you notice the way he walked? He hurt it by burning it in the fire. You see his trouser leg is burnt away at the knee. This is Monday morning. Yesterday was fine, but on Saturday the roads were wet and muddy.¹ The man's trousers are muddy all over. The man fell down on Saturday night.'

The doctor then turned to the man and said: 'You had your wages on Saturday and went to a public house and drank too much. You got wet and muddy on the way home. You tried to dry your clothes by the fire when you got home. Because you had drunk too much, you fell on the fire and burnt your knee. Is that right?'

'Yes, sir,' said the man.

1. Where were the medical students having a lesson?
2. Was the man who was brought in ill or injured?
3. Did the doctor examine the man at once or did he turn to one of the students?
4. What did he ask this student?
5. What did the student suggest that he ought to do?
6. Was an examination necessary or ought the student to know what was wrong without asking questions?
7. Which knee had the man hurt?
8. How did the doctor know this? (What had he noticed?)
9. How had the man hurt his knee?
10. How did the doctor know that the man had hurt his knee by burning it?
11. On which day had the man burnt his knee?
12. What were the man's trousers covered with?

¹ *muddy*: covered with mud (=soft, wet earth).

13. Do the streets get muddy in dry weather or in wet weather?
14. Was the doctor's story right or wrong?
15. When had the man received his wages?
16. Where had he gone with his wages?
17. Had he had too much to drink?
18. What had happened to him on the way home?
19. How had he tried to dry his clothes?
20. Why had the man fallen on the fire?

EXERCISE 6

Read the pairs of sentences, and the sentences in which they are combined:

- { There is a *map* on the wall. It is a map of Greece.
- { The map *on the wall* is a map of Greece.
- { That *girl* has red hair. She is Irish.
- { The girl *with red hair* is Irish.

Now combine each of these pairs of sentences in the same way, using the definitive article (*the*) before the noun printed in italic type and an adjective phrase after it.

1. There is a *letter* in 'The Times' this morning. It is from a Greek visitor to London.
2. There are some *cigarettes* in that box. They are Turkish.
3. Those *women* have very fashionable hats. They are models.¹
4. That *man* has a red nose. He perhaps drinks too much.
5. There are some *books* on that shelf. They are all from the public library.
6. That *chair* has a broken leg. It is not safe to sit on.
7. That *woman* has a fur cape round her shoulders. She ought to be kinder to her poodle.
8. There is a *man* at that desk. He dictates letters very fast.
9. Those *men* have light suits. They have just arrived from West Africa.
10. There is a *dog* in that garden. It has a very bad temper.
11. That *man* has long hair. He ought to have it cut.
12. There is a *crossword puzzle* in this paper. It is very difficult.

¹ *model*: (here) girl or woman employed in a shop to wear new clothes, etc., to show to customers.

EXERCISE 7

Rewrite these sentences using *would rather*. Example:

{ Which do you prefer, red wine or white?
 { Would you rather have red wine or white?

1. Which paper would you prefer, *The Telegraph* or *The Guardian*?
2. Which do you prefer, a visit¹ to a football match or a visit to the races?
3. They prefer spending their money on theatres to spending it on books.²
4. She prefers travel by car to flying.²
5. He said he preferred not to see the announcer's face on the screen while the news was being read.
6. Which would you prefer, a lower tax on tobacco, or sixpence off the income-tax?
7. She said she would prefer a new fur coat to a holiday abroad.²
8. I would prefer you not to take³ the blame on yourself when you have done nothing wrong.
9. Would you prefer to stay at the Ritz or at the Hyde Park Hotel?
10. Would he prefer me to call³ him William or Bill?

EXERCISE 8

Rewrite these sentences with *instead of*. Example:

{ I shall go to evening classes for Spanish this autumn. I shall
 not waste my time and money on football pools.
 { I shall go to evening classes for Spanish this autumn instead
 of wasting my time and money on football pools.

1. He says he's going to get *The Guardian*. He's not going to buy the *Sketch*.
2. We ought to go back by bus. We ought not to take an expensive taxi.
3. I'll ring you up.⁴ I won't write.
4. You ought to be doing your homework. You ought not to be looking at the television.
5. You should try to earn money honestly. You shouldn't take money from the newspaper-seller's tray!

¹ Use *go* in your answer.

² Use *than* in your answer.

³ Past Tense is needed here.

⁴ *ring you up*: telephone to you.

EXERCISE 9

Combine each of these pairs of sentences by making the *second* of each pair into a relative clause. Put the clause after the words in italic type. Examples:

- { *The horse* was owned by a Frenchman. It won the race.
 { The horse that won the race was owned by a Frenchman.
- { *The French horse* had never won a race before. It was brought over from Paris last month.
 { The French horse, which was brought over from Paris last month, had never won a race before.

1. *The Scotsman* has a wide circulation. It is published in Edinburgh. (*Use commas.*)
2. *This newspaper* is a week old! You have just given it to me. (*No commas. Omit relative pronoun.*)
3. *My brother* has never won a prize. He has a try at the football pools every week. (*Use commas.*)
4. *Mr North* lives in Chelsea. My son is going to marry his daughter. (*Use commas.*)
5. *The Cup Final* will be watched by an enormous crowd of people. It will be played at Wembley. (*Use commas.*)
6. *The dictionary* does not give pronunciations. You lent it to me last week. (*No commas. Omit relative pronoun.*)
7. *Mrs Glynne* lives in York. She wrote to the paper about women drivers. (*Use commas.*)
8. *The cigarettes* were 4s. 7d. You asked me to get them. (*No commas. Omit relative pronoun.*)
9. *Your poodle* ought to have a fur coat, too. It feels the cold as much as you do. (*Use commas.*)
10. *Mr Culpepper* is a Director of the Minerva Publishing Company. His letter on the price of books was very sensible. (*Use commas.*)
11. *The price of cigarettes* was not a good comparison. Mr Norman wrote a letter about this. (*Use commas.*)
12. *The man* is a well-known sportsman. He reads the broadcast news every evening. (*No commas.*)
13. *The editor* is an Oxford man. His leading articles are widely read. (*Use commas.*)

EXERCISE 10

A TRAVELLER'S TALE¹

In the autumn of 1935, when I was a young man, I was travelling in the north-west of India. One evening, after hunting in the forest all day, I was returning alone to the place where I had put up my tent. It was getting dark, and I was walking along a narrow path. On my right was a wide river; on my left, a thick, dark forest. Suddenly I saw two green eyes looking at me from among the trees. A man-eating tiger was getting ready to jump on me.



What could I do? Should I jump into the river and hope to save my life by swimming? I looked to the right. In the river there was an immense crocodile waiting to welcome me with its mouth wide open.

I was so frightened that I shut my eyes. I heard branches moving as the tiger jumped. I opened my eyes. What do you think had happened? The tiger had jumped right over me and was now in the jaws² of the crocodile. That's a true story, believe it or not!

Answer these questions:

1. Where was the man travelling?
2. What had he been doing all day?
3. Had he any friends with him or was he alone?
4. Where was he going back to?
5. What was he walking along?
6. What was there on his left?
7. What did he suddenly see looking at him?
8. What kind of tiger was it?
9. What was it getting ready to do?
10. What did the traveller see when he looked to his right?
11. Would it be wise to jump into the river and try to swim to safety?

¹ *tale*: story.

² *jaws*: mouth, with bones and teeth.

12. Was the crocodile's mouth open or shut?
13. Are the jaws of a crocodile small, or large and frightening?
14. Why did the man shut his eyes?
15. What did he hear?
16. Did the tiger jump on the man or right over him?
17. When the man opened his eyes, what did he see?
18. Do you believe this story?
19. Travellers' tales are not always true, are they?
20. When you talk and eat, do you move both your jaws, or only the lower jaw?

EXERCISE 11

Rewrite these sentences using *Would* (or *Do*) *you mind*. Examples:

- { Please don't smoke in the bedroom.
- { Would you mind not smoking in the bedroom?
- { May I close that window?
- { Do you mind my closing that window?

1. Please hold the baby the right way up.
2. May I leave early this afternoon?
3. May I pay you by cheque?
4. Please try not to arrive late for your class in future.
5. Please pass the sugar.
6. May I use your dictionary for a few minutes?
7. May she come again tomorrow?
8. Please take your feet off the seat.
9. Please don't talk to me while I'm reading.
10. Will you please give me change for a £1 note?

EXERCISE 12

Rewrite these sentences using *it is* (*was*, *would be*, etc.) *no* (*not much*) *use* (*good*) and a gerund. Example:

- { You can't hope for help from Peter.
- { It's no use your hoping for help from Peter (*or that Peter will help you*).

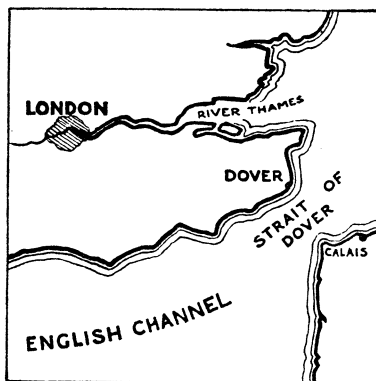
1. Saying you're sorry won't help.
2. Trying to make excuses won't help.
3. Getting angry won't do any good.
4. Would it help if I wrote to him?
5. If she doesn't like you, asking her to marry you will be useless.

EXERCISE 13

Read these paragraphs:

SWIMMING THE CHANNEL

Every summer many people, girls and women as well as boys and men, try to swim from England to France or from France to England. The distance at the nearest points is only about twenty miles, but because of the strong tides,¹ the distance that must be swum is usually more than twice as far.



There is a strong tide from the Atlantic Ocean. This divides in two in order to pass round the British Isles. There is a strong tide which goes round the north of Scotland, then into the North Sea, and then south, towards the Dutch and Belgian coast. There is a strong tide up the English Channel. The two tides meet near the mouth of the Thames, and the strong currents they cause make it impossible to swim in a straight line across the Channel.

The first man to succeed in swimming the Channel was Captain Webb, an Englishman. This was in August 1875. He landed in France 21 hours 45 minutes after entering the water at Dover. Since then there have been many successful swims and the time has been shortened. One French swimmer crossed in 11 hours and 5 minutes. Numerous Egyptian swimmers have been successful. In 1960 a Canadian crossed in 10 hours and 23 minutes, thus making a new record.

Because the sea is usually cold, swimmers cover their bodies with grease.² This, they say, helps to keep out the cold. They are fed³ during the swim by men who go with them in small boats.

¹ *tide*: rise and fall in the level of the sea.

² *grease*: thick fat or other oily material.

³ *fed*: *p.t.* and *p.p.* of *feed* (=give food to).

Now answer these questions:

1. How far is it from England to France at the nearest points?
2. When a man swims from England to France, does he swim only twenty miles, or more than twice this distance?
3. Why has he to swim more than twice the distance?
4. What is the narrowest part of the English Channel called?
5. Are there strong currents in the Strait of Dover?
6. Which is easier, to swim with the current or against the current?
7. What does the strong tide that comes from the Atlantic do when it reaches the British Isles?
8. Where do the two tides meet?
9. What do they cause when they meet?
10. When did Captain Webb swim the Channel?
11. How long did it take him?
12. Has the Channel ever been swum in under twelve hours?
13. Do only British and French people try to swim the Channel or do people of many different nationalities try to do so?
14. What is your nationality?
15. Why do Channel swimmers cover their bodies with grease?
16. Do Channel swimmers set out alone, or do men go with them in small boats?
17. What do the men in these boats do during the crossing?
18. Has the Channel been swum only by men, or have women been successful, too?
19. Do you think they swim the Channel at all seasons of the year or only in the summer?
20. Where is long-distance swimming popular in your country?

EXERCISE 14

Study the notes on Position of Stress (1) on pages 25 and 26. Then examine the list below and make two groups, (A) of compounds or units like *leather belt* (belt made of leather), and (B) of compounds or units like *teapot* (pot used for tea). Mark the stresses.

bookshelves; milk bottles; nylon stockings; a wireless licence;
tin boxes; metal trays; fruit-cakes; bookstalls; gold coins;
sugar-bowls; stone walls; a cinema theatre; silver cups;
ash-trays; the refreshment room; brick houses; coffee-pots;
silk dresses; paper hats; horse-races; birthday presents;
copper wire; fur capes; a wrist-watch; rubber balls; newspaper
vans; a snowman; the football season; glass bowls; a lace collar.

EXERCISE 15

Rewrite these sentences with *It's time*. Example:

{ You and Anne ought to be married now.
It's time you and Anne were married.

1. You ought to have your hair cut.
2. The baby ought to be in bed.
3. You ought to know how to spell *friend* by now!
4. You ought to be earning your own living.
5. Oughtn't you to leave for the station?

EXERCISE 16

Read these sentences:

{ Your behaviour cannot be excused.
Your behaviour is inexcusable.

Now rewrite these sentences with an adjective in *-able* or *-ible*. Remember that a silent *e* is usually dropped. See the notes on pages 35 and 36.

1. The doctor says that her illness cannot be cured.
2. The weather in England changes very often.
3. There's a lot of sense in your arguments.
4. What happens when a force that cannot be resisted¹ meets an object that cannot be moved?²
5. Articles of value should be insured.

EXERCISE 17

In the sentence, 'The hot sun bakes the earth brown', the adjective *brown* completes the sentence. Supply suitable adjectives to complete the sentences below.

1. The cat licked the saucer —.
2. If you eat all those chocolates, you'll make yourself —.
3. The sun keeps us —.
4. 'Open your mouth —,' said the dentist.
5. The cold weather turned the leaves —.
6. Shall we paint the doors and windows —?
7. You've made your shoes —.
8. I've lost my key. I shall have to break the door —.
9. Don't crush this dress. Can you pack it —?
10. Have I made my meaning —?

¹ *resist*: (here) stop.

² Use the prefixes *ir-* and *im-*.

EXERCISE 18

Rewrite each of the sentences below by using the verb given at the end and changing the words in italic type. Example:

{ Mr Green *asked me to work harder*. (suggest)
{ Mr Green suggested that I should work harder.

1. I *look forward to seeing* you soon. (hope)
2. *Are you likely* to be in London this summer? (expect)
3. Peter *has suggested that I should* visit him next month. (invite)
4. You *promised* to come and see me soon. (say)
5. I *shall probably* come next week. (hope)
6. Anne *would not go* to Scotland with her sister. (refused)
7. She *suggested that I should* visit Portugal in the spring. (advise)
8. I *advised her to go* to Sintra. (suggested)
9. You *said that you would* take me to Athens this year. (promise)
10. They *suggested that I ought* not to go to the Ritz Hotel, as it was very expensive. (warn)

EXERCISE 19

Read the notes on *likely*, *probable* and *probably* on page 34. Then rewrite the sentences below using *probable* or *probably* for *likely*, and *likely* for *probable* and *probably*. Examples:

{ Where is she likely to be?
{ Where will she probably be?

{ It is improbable that our team will win.
{ Our team is unlikely to win.

1. How much money are you likely to need?
2. Isn't it likely to cost a lot of money?
3. We shall probably be away from home next week.
4. They're not likely to be at home now.
5. It will probably be hot in southern Spain in June.
6. Prices are not likely to come down.
7. When are the builders likely to start work?
8. He will probably think £500 too expensive.
9. They will probably need more than two bedrooms.
10. A book costing 50/- is not likely to sell in large numbers, is it?

EXERCISE 20

Read these paragraphs and then answer the questions:

THE VINE HARVEST IN BORDEAUX

If you help with the vine harvest in the Bordeaux area, you are likely to have severe pain in the back for the first few days. The vines, not more than three feet high, are trained along wire fences, and the large bunches of ripe grapes are among the lower leaves. The only way to get at them is to kneel or bend right down, and when you have done this for nine hours, your back begins to hurt!



Except for this the work is not difficult. You cut off the bunches with a small pair of scissors and drop them into a basket. Every now and then, when your basket is full, you shout to one of the strong men whose work it is to walk up and down between the rows of vines, carrying on their backs metal containers that hold about seventy pounds of grapes. These men carry the grapes to carts, in which they are taken to the wine-press.

Standing up to empty your basket gives you a chance not only to stretch your back, but to look at the scenery. The vines stretch away on every side, row after row, like waves of the sea. Only the old *château*,¹ with its round stone tower, rises high above this green ocean. You can look for miles across this flat wine country, to the roofs of distant villages. But if you look too long at the scenery the other workers will have left you behind. Many of the men work naked to the waist under the hot sun that shines all day in the bright blue sky. It is usual to work in pairs,² one on each side of the vine-row—a friendly custom which leads to much talking.

1. What is Bordeaux well known for?
2. In what season of the year is the vine harvest?
3. How high are the fences along which the vines are trained?
4. Are the bunches of grapes pulled from the vines or are they cut off with scissors?
5. Do the bunches of grapes grow along the top of the fences or near the ground?
6. Can the men do their work standing or must they kneel or bend?
7. What do they drop the bunches of grapes into?
8. Do they carry their baskets to the carts or empty them into other containers?
9. About how many pounds of grapes does one of these large metal containers hold?
10. Is the land here described as hilly or as quite flat?
11. Is there only a small area of vines or does it stretch for miles and miles?
12. How do the men usually work during the vine harvest—alone or in pairs?

¹ *château*: (French) large country house. ² *in pairs*: two together.

EXERCISE 21

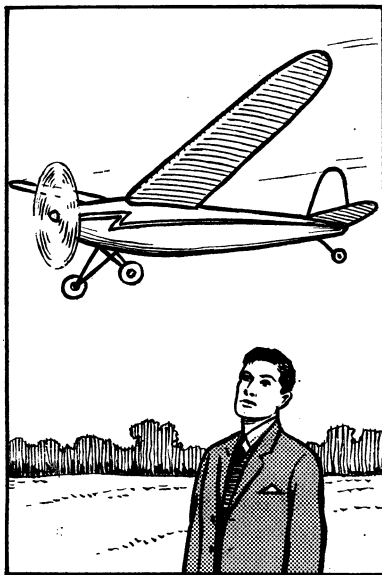
Read these sentences:

Harry said, 'Let's take a taxi to the station, shall we?'

Harry suggested that we should take a taxi (*or suggested our taking a taxi*) to the station.

Rewrite these sentences using *suggest*.

1. Mr Green said, 'Will one of you go to the station and meet Mary?'
2. Mary said, 'Let's find a porter to carry the luggage.'
3. Harry said, 'Why not go down to the sea and have a swim?'
4. Mr Brown said to his wife, 'Why don't you take driving lessons?'
5. Mrs Brown answered, 'Why don't you teach me to drive and save the costs of the lessons?'
6. Mr Hill said, 'Here's a good way of remembering how to spell the word.'
7. Jack said to Anne, 'Let's go to the cinema this evening.'



8. Anne said, 'Let's go and hear Beethoven's Ninth Symphony at the Albert Hall.'

EXERCISE 22

Read these paragraphs:

MODEL AIRCRAFT

Model aircraft vary in size from twelve inches to ten or twelve feet, and in weight from two or three ounces to several pounds. Some are made completely of wood, and some have a wooden framework covered with paper or light thin cloth.

Small models are driven by twisted¹ rubber bands, and some are made like gliders or sailplanes. Very large models have small motors. There are also solid models, not intended for flying, which are exact copies of well-known types of civil or military aircraft.

In a rubber-driven model one end of the rubber band is fixed to the propeller and the other end is fixed near the tail. The rubber band is twisted and then let go. Glider models are thrown into the air, and, if there are rising up-currents of air, they may stay up for a long time.

Flying model aircraft is a popular sport in many countries. In Great Britain there are about five hundred clubs for this sport, and nearly a million persons go in for it.

Now answer these questions:

1. What is the size of the largest model aircraft?
2. What do the smallest models weigh?
3. Are they always made completely of wood?
4. If they have a wooden framework, what is this covered with?
5. What do the makers use to drive their small models?
6. If you pull a rubber band very hard, will it go on stretching, or is it likely to break?
7. Do you sometimes see models of air-liners in the offices of travel agents?
8. Where do we sometimes see models of passenger ships?
9. Where are the two ends of a rubber band fixed on the model?
10. What's one difference, easily seen, between a jet plane and the older types of plane?
11. How are glider models launched?
12. What is necessary before these glider and sailplane models can stay up in the air for a long time?
13. Are there any model aircraft clubs in your country?
14. If, in Great Britain, the five hundred clubs had a quarter of a million members, what would be the average membership?
15. Do you think this sport is a waste of time, or that, from it, something may be learnt about flying?

¹ *twist*: (here) turn the two ends of something in opposite directions.

EXERCISE 23

Copy these sentences and complete them by adding *beach(es)*, *coast* or *shore*.

1. The — will be covered when the tide comes in.
2. How long does it take to motor round the — of Lake Geneva?
3. Are there any good bathing — near here?
4. You can get from London to the — in about two hours by train.
5. He has bought a house on the — of Lake Como.
6. There is some fine scenery along the — of Cornwall, in south-west England.

EXERCISE 24

Read this incorrect statement and the three statements that follow.

New York is the capital of the U.S.A.

No, it is not. Washington is the capital. New York is the largest city in the U.S.A.

Now write statements of this kind for the incorrect statements below. The words needed in your answers are supplied in brackets.

1. The first meal of the day is called lunch. (breakfast; second)
2. Swimming is the most popular winter sport. (skiing, skating; summer)
3. Dante is the greatest English poet. (Shakespeare; Italian)
4. Iron is one of the most expensive metals in the world. (gold, platinum; cheap)
5. Pounds, shillings and pence are used in the U.S.A. (dollars and cents; Great Britain)

EXERCISE 25

Write the plural forms of:

family; journey; thief; belief; piano; potato; bus-driver;
woman driver; theatre-goer; shoemaker; sister-in-law.¹

¹ *sister-in-law*: sister of one's wife or husband; wife of one's brother.

EXERCISE 26

Make questions for these answers. Do not use *whom* in your questions.

1. *The Seine* flows through Paris.
2. It's *Mary's* book.
3. The dog's name is *Spot*.
4. She's going to marry *Jack Spratt*.
5. There's *mutton* for dinner.
6. My first names are *John Henry*.
7. My father likes *the Ninth* Symphony best.
8. He wanted *all of us* to help him.
9. We went to the *Savoy* theatre.
10. They were laughing at *me*.
11. They were laughing at *the mistakes I made*.
12. My brother is *an engineer*.
13. That man is *the new doctor*.
14. I shall wear my *brown* suit.
15. Anne is waiting for *her sister*.
16. That's *my brother's* car.
17. I asked him to bring me *a cup of coffee*.
18. I'd rather have *the red one*.
19. She's wearing *her sister's* shoes.
20. *Harry's* answer is correct.
21. I'll have *a glass of beer*, please.
22. She went to the concert with *her brother*.
23. *John* broke the window.
24. That's *Mary's* hat.
25. *Mt Everest* is the highest mountain in the world.
26. Its height is *29,000 feet*.
27. *Hillary and Tenzing* were the first men to reach the top.
28. I'm using *my own* typewriter.
29. They're leaving by *the 7.15 train*.
30. They told me *nothing*.
31. Shakespeare died in the year *1616*.
32. She gave the book to *her brother*.
33. It's *my* pen.
34. Miss Green is *a teacher*.
35. That man is *Miss Green's brother*.

EXERCISE 27

Read the notes on Position of Stress (3), page 57. Then put the words below in two groups: Group A, gerund and noun; Group B, participial adjective and noun. Mark the stresses.

boiling oil; moving pictures; a building site; revolving¹ doors; a boxing match; smoking chimneys; walking shoes; a motoring holiday; pleasing results; leading articles; freezing weather; a savings bank; a frying²-pan; growing children; a gliding club; running water; a hearing aid; the booking-office; (a smell of) frying sausages; a riding-school; rolling stones; hurrying crowds; the smoking-room; a fishing village; a surprising question; housekeeping money; gardening tools; flowering trees; a sewing-machine.

EXERCISE 28

Supply prepositions:

1. Do you approve — lipstick?
2. How much does your firm spend — advertising?
3. Shall we try selling it — a higher price?
4. Do the advertisements interfere — the programmes?
5. What kind of books are you interested —?
6. Do you try to keep up — your neighbours?
7. That is a question you must decide — yourself.
8. What's the French word — *wrist*?
9. Do you ever walk — your sleep?
10. Dover is — the south coast.
11. The pilot of a sailplane flies — silence.
12. He was travelling — a high speed.
13. Are you making good progress — your study of English?
14. I am trying to catch up — my letter-writing.
15. Do you see that woman — a green bathing dress?
16. I like to keep books — which I find enjoyment.
17. What is the increase — the cost of living since 1960?
18. Please do not blame the accident — me.
19. Why do you blame me — what has happened?
20. Her employer often finds fault — her.

¹ *revolve*: go round in a circle.

² *fry*: cook, be cooked, in boiling fat or oil.

EXERCISE 29

Rewrite these sentences using *had better*. Example:

{ Wouldn't it be a good thing for us to go home now?
{ Hadn't we better go home now?

1. I ought to find out what time the play starts.
2. I think you should go and see your doctor.
3. Mary's only twelve. Oughtn't you to advise her to wash off all that make-up before her father sees her?
4. It will be helpful if I begin by telling you why I am late.
5. I advise you not to go out until the weather is better.

EXERCISE 30

Read these paragraphs:

COSMETICS

It is probable that when men first painted their faces, many thousands of years ago, it was for the purpose of frightening their enemies¹ in war. But there are records² of women in Egypt using cosmetics more than four thousand years ago. These women not only painted their eyebrows;³ they also added a thick dark line under each eye, and had different kinds of paint for different seasons of the year.

Women in ancient Rome used cosmetics. They used Egyptian *kohl* for darkening the eyelids,⁴ powdered chalk for whitening the skin, and a red colouring matter for the cheeks.⁵ A rich Roman lady spent many hours over her toilet,⁶ helped by a crowd of young slaves of many nationalities. The Roman poet Ovid wrote a book on cosmetics, and gives a recipe for what we now call a face-pack,⁷ made from flour, eggs and other materials. The use of this, he says, will make the face smoother and brighter than a mirror.

¹ *enemy*: person who hates and tries to injure another (or others).

² *records*: (here) accounts in writing.

³ *eyebrow*: line of hair above the eye.

⁴ *eyelids*: covers of skin and flesh that move when we open or shut our eyes.

⁵ *cheek*: each side of the face below the eye.

⁶ *toilet*: dressing, arranging the hair, putting on make-up, etc.

⁷ *face-pack*: wet mixture of materials used on the face to make the skin smooth.

In England it was the custom, during the seventeenth and eighteenth centuries, for all ladies of fashion to paint their faces and to blacken their eyebrows. In the nineteenth century there was a change of taste, however, and until about the end of the century, ladies who used make-up were not accepted in high society. Girls were advised, just before entering the ball-room,¹ to bite and lick their lips and slap² their cheeks hard, and so bring some colour to the face.

Today the use of cosmetics is accepted everywhere, and it is common to see women and girls making up in public. The cosmetics industry is one of the largest in the country, and large sums of money go to the owners of beauty salons.³

Now answer these questions:

1. Why, probably, did men first begin to paint their faces? (Use *in order to* in your answer.)
2. What do ancient records tell us about the women of Egypt?
3. What did these women do besides painting their eyebrows?
4. What did women in ancient Rome use *kohl* for?
5. How long do you take over your toilet when you are going out to a theatre or dance?
6. Do women usually take more time over their toilet than men, or less time?
7. Is a face-pack used for adding colour to the skin or for taking out lines caused by worry and age?
8. If a woman wanted to have a face-pack, would she go to her dressmaker's or to a beauty salon?
9. Were English ladies expected to use make-up in the second half of the nineteenth century or was it considered to be bad taste?
10. What do we call a large room where men and women come together for social dancing?
11. When did you last go to a ball?
12. How can a girl bring some colour to her face without using cosmetics?

¹ *ball-room*: large room for social dancing.

² *slap*: hit with the open hand or with something flat.

³ *beauty salon*: room (in a shop, etc.) where women receive beauty treatments, have their hair dressed, etc.

13. Do girls and women make up in public in this country?
14. Do you approve of this or do you consider it a bad thing?
15. Is the money spent on cosmetics today only a small sum or a very large sum?

EXERCISE 31

Rewrite these sentences in the Future Progressive Tense. See the notes on page 64. Example:

{ I shall see John this evening.
 { I shall be seeing John this evening.

1. Do you need anything else?
2. When are you going to get back?
3. We shall have dinner in town.
4. I'm playing golf with Anne on Saturday afternoon.
5. I suppose we shall have cold shoulder of mutton again for lunch.
6. Which hotel will they stay at in Dubrovnik?
7. Don't be late. We shall have supper at half-past seven.
8. You'll hear from me soon.
9. The weather will get better by then.
10. What are you going to do this evening?

EXERCISE 32

Write short interrogative responses, like those in the 'For Study' section on pages 66-7, to these statements and requests. Prepositions are supplied.

1. I'm going abroad next month. (*to* and *with*)
2. My brother's getting married next week. (*to*)
3. Please go and get me some string. (*from*)
4. I'm going to buy a second-hand car. (*from*)
5. We've been invited out to dinner. (*by*)
6. My uncle has just arrived in London (*from*)
7. There's a nail in my shoe. Can you get it out? (*with*)
8. Tell us a story, Mother. (*about*)
9. I've been buying Christmas presents this afternoon. (*for*)
10. Cut the wire on this box. (*with*)
11. I've had three letters this morning. (*from*)
12. I want a long piece of string. (*for*)

EXERCISE 33

Add tail-questions to these statements. Note carefully whether *need* is a regular verb or the irregular verb, and that in two sentences it is a noun.

1. Those shoes are almost worn out. You need a new pair.
2. Bungalows need not be ugly.
3. You need not go so early.
4. There's no need to go so early.
5. You will need help with all that work.
6. Peter often needs help with his homework.
7. £5 will be enough for your needs.
8. I need not start until two o'clock.
9. She needs a new winter coat.
10. We need not hurry.
11. His advice need not be taken.
12. Your shoes need mending.

EXERCISE 34

Rewrite these sentences using the verb *need*. Examples:

- { She ought to have a new hat, oughtn't she?
- { She needs a new hat, doesn't she?
- { It isn't necessary for her to come tommorrow, is it?
- { She needn't come tomorrow, need she?

1. You ought to have more sleep than you are getting now, oughtn't you?
2. It is not necessary for her to start yet, is it?
3. The house ought to be painted, oughtn't it?
4. If you study hard now, you won't have to worry when you take the examination in June, will you?
5. Is it necessary for them to work ten hours a day?
6. It wasn't necessary for you to go on working till midnight, was it?
7. It's not necessary for me to wait up for you,¹ is it?
8. Young children ought to have plenty of fresh milk, oughtn't they?
9. You must remember that spelling mistakes are unnecessary if you use a dictionary.
10. It wasn't necessary for you to buy new shoes for Tom, was it?

¹ *wait up for you*: (here) not go to bed until you return.

EXERCISE 35

Read these paragraphs:

FIREPLACES

In English homes, the fireplace has always been, until recent times, the natural centre of interest in a room. People may like to sit at a window on a summer day, but for many months of the year they prefer to sit round the fire and watch the dancing flames.

In the Middle Ages the fireplaces were, in the halls of large castles, very wide. Only wood was burnt, and large logs were carted in from the forests, and supported, as they burnt, on metal bars. Such wide fireplaces may still be seen in old inns,¹ and in some of them there are even seats inside the fireplace.

Elizabethan² fireplaces often had carved³ stone or woodwork over the fireplace, reaching to the ceiling. There were sometimes columns on each side of the fireplace. In the eighteenth century, space was often provided over the fireplace for a painting or mirror.

When coal fires became common, fireplaces became much smaller. Grates (metal frames like baskets) were used to hold the coal. Above the fireplace there was usually a shelf, on which there was often a clock, and perhaps framed photographs.

Today, in houses where gas and electric fires are used, the fireplace is losing its importance. In houses where central heating or shut-in stoves are preferred, there need be no fireplace at all.

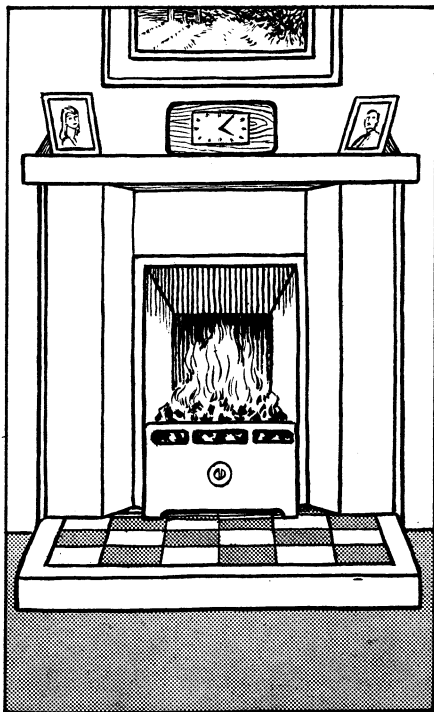
Now answer these questions:

1. What fuel was used in English fireplaces before coal fires became common?
2. Were the fireplaces in large halls narrow or wide?
3. Why were they made so wide?
4. What were the logs supported on while they burnt?
5. Where can we still see wide fireplaces where logs are burnt?
6. What do we call large, modern inns?

¹ *inn*: public house where travellers may stay. (*Hotel* is the modern name.)

² *Elizabethan*: (here) of the time of Queen Elizabeth I (1588-1603).

³ *carve*: make (a shape, design, etc.) by cutting (wood, stone, etc.).



7. What is there on the wall above the fireplace in the illustration here?
8. What can you see on the shelf over the fireplace?
9. Is this fireplace for burning logs, or for burning coal in a grate?
10. Are fireplaces common in your country or is some other system of heating preferred?
11. Can you suggest any disadvantages of open fires?
12. Which would you rather have, an open fire, or a fire in a shut-in stove? Or would you prefer central heating?

EXERCISE 36

May have and a past participle shows something that is a possibility, but about which nothing or not enough is yet known. Rewrite these sentences with *may have*. Example:

{ Perhaps Harry has missed his train.
 { Harry may have missed his train.

1. Do you think the teacher has made a mistake?
2. It is possible that Anne has gone to see Mavis.
3. Perhaps they have lost their way in the forest.
4. Perhaps the doctor has told your secretary not to come to the office today.
5. It is possible that your friend has forgotten his promise.

EXERCISE 37

Compare the use of *as* and *for* after *famous* and *well known*.

Famous as is used when we say what a person or thing is or was.

- { Gutenberg was the inventor of printing.
- { Gutenberg is famous *as* the inventor of printing.

Famous for is used when we give a reason.

- { Gutenberg is famous because he invented printing.
- { Gutenberg is famous *for* having invented printing.

Rewrite the sentences below using *famous* (or *well known*) *as* or *for*.

1. Mr Hobbs is a well-known barrister.
2. Newmarket is famous because many horse-races are held there.
3. Monte Carlo is a well-known gambling resort.
4. Stratford-on-Avon is Shakespeare's birthplace.
5. Lady Kirby is a well-known television star.
6. Why is your town famous? (Begin your answer with *What*.)
7. The Pyramids are the burial places of the ancient Egyptian kings.
8. The town is well known because it has good bathing beaches.
9. Christopher Columbus was the man who discovered America.
10. This hotel is well known because of its excellent cooking.

EXERCISE 38

The use of *might have* and a past participle shows something that was a possibility, but did not happen.

Rewrite these sentences with *might have*. Change the tenses in the *if*-clause. Example:

- { If you do not obey the doctor, you may not get well again.
 - { If you had not obeyed the doctor, you might not have got well again.
1. If you are lucky, you may win the first prize in the State lottery.
 2. If the old man tries to cross the road here, he may be knocked down and hurt.
 3. If I am invited to the wedding, I may buy them a good wedding present.
 4. If you ask the girl to marry you, she may say 'Yes'.
 5. If you do not ask Anne to go with you, she may not like it.

EXERCISE 39

Read these paragraphs:

FOOTBALL POOLS

Football pools are a popular modern form of gambling on the results of football matches played in Great Britain, usually the games that are played every Saturday during the football season. They are organized by several large firms throughout the country.

Each firm sends a weekly coupon to its clients.¹ This coupon has a list of most of the important matches that are to be played on the following Saturday. Usually all the matches are included on one list, which is used for several pools. For example, one can choose three games that are likely to be drawn,² or four games likely to be won by the team playing away from its

own ground. Each forecast³ costs from 6d. to £1. The penny pools, of which most coupons usually have one, are for from 8 to 16 matches, the results of which all have to be forecast correctly. A cheque or a postal order⁴ must be sent with the forecast, or it will not win anything, even if it is correct.

The firms take a percentage, probably varying from 10 to 20 per cent of the total money received, before the winners are

paid. As in all pool gambling, the fewer that are successful, the larger will be the sums they win. For some years, up to 1958, the

BURWOODS + THE
16 match POINTS POOL 3d
CORRECT FORECASTS SCORE HOME IPT

WILSON	CONFESSION	1			
BROOKMAN	SKOTONTH	2			
TOBISLO	WOTHERE	3			
CLAPHAM	ALTONA	4			
ASPOCARBEN	CLAREND	5			
DEARLETON	CHARTWELL	6			
NAVYAL	KULLERS	7			
NEELMAN	CARDWELL	8			
CHANCE	CHANCE	9			
POPLAND	POPLAND	10			
PARRE	TARTARS	11			
BAKEMELL	HOUSE	12			
ELW	STREETER	13			
DOVER	ADDOES	14			
WELLINGTON	WELLINGTON	15			
SUM		16			

¹ *client*: (here) person who fills in football pool coupons. (See also page 107.)

² *a drawn game*: one in which each team has the same score (e.g. 3—3 or 0—0).

³ *forecast*: (here) statement of what result is likely. (Cf. the weather forecast.)

⁴ *postal order*: printed paper bought for a sum of money by the sender at a post office, to be exchanged for cash by the receiver at another post office.

pools firms agreed that £75,000 should be the largest prize. But this agreement was broken, and some people have won over £300,000. The money won is not taxed, as it is a prize, not earnings. Instead, the government takes 30 per cent of the money which accompanies the forecasts.

Other countries have football pools organized like those in Britain. In Sweden the Government organizes pools on the results of matches in Britain.

Now answer these questions:

1. What do people who fill in football coupons gamble on?
2. When are most football matches played in Britain?
3. Is football popular in your country? If so, how long does the season last?
4. Do the firms send coupons to their clients weekly or monthly?
5. What kind of list is there on the coupon?
6. If the score in a match is 2—2, how is the game described?
7. What is an away match?
8. Do the broadcasting stations in your country give you weather forecasts?
9. Are they always correct or are they sometimes incorrect?
10. Which do you think is easier, to forecast the weather correctly or to forecast a dozen football results correctly?
11. What do the firms take from the money before the winners are paid?
12. Is this percentage all profit or do the firms have expenses?
13. If the number of correct forecasts is very large, will the winners probably receive large sums or small sums?
14. In what case is a winner likely to receive a large sum?
15. How are the football pools organized in Sweden?
16. What is your opinion about gambling organized by governments?
17. How can money be sent with football coupons?
18. Does the post office make a charge for a postal order?
19. How does the Post Office in Britain make money from the football pools.
20. How does the British Government tax football pools?

EXERCISE 40

The use of *must have* and a past participle shows something that is considered as certainly having happened or having been true in the past. Rewrite these sentences with *must have*. Example:

{ I'm sure you were surprised to hear of my marriage.
 { You must have been surprised to hear of my marriage.

1. I'm sure your father was delighted when he was told that he had won £500 in the football pools.
2. Surely you knew that you were unlikely to make a fortune at Monte Carlo!
3. They certainly knew that many voters would oppose State lotteries.
4. Surely Miss Hunt was mistaken when she said that all our newsprint comes from Canada.
5. Portugal is a delightful country, so I'm sure Lucille enjoyed her holiday there.

EXERCISE 41

Supply prepositions:

1. I congratulate you — your success.
2. Must I pay you — cash or can I pay — cheque?
3. Here's a newspaper article with advice — how to be happy though married.
4. Do you write notes — the margins of the books you read?
5. This book is written — simple language.
6. Copy the pronunciation — the dictionary — your notebook.
7. What prevented you — coming — class yesterday?
8. You will find a map of Greece — this atlas — page 21.
9. Help yourselves — the beer.
10. Peter is not interested — architecture.

EXERCISE 42

Adverbs made by adding *-ly* to adjectives may be placed at the end of a sentence. Many of them¹ may be placed with the verb. If the verb has an object, the adverb may precede the verb, as in

¹ Not all! *Badly* like *well*, should be placed after the object.

'She quietly shut the door'. (Never put an adverb between a verb and the direct object.) If the verb has no object, the adverb usually follows the verb, as in 'She went quietly out of the room'. If the verb is in one of the compound tenses, the adverb usually precedes the participle, as in 'He was quietly playing his violin', 'He had completely forgotten the word'.

Copy these sentences and place the adverb with the verb.

1. He picked up the ball quickly.
2. Tom shut the door noisily.
3. Tom ran down the garden path happily.
4. Peter raised his hat politely.
5. He examined the book carefully.
6. I hope you have reached home safely.
7. Peter read the letter quickly.
8. You can guess the meaning easily.
9. They walked across the field slowly.
10. She folded the dress carefully.
11. He gave up the attempt sadly.
12. She turned to me hopefully for advice.
13. The cat jumped on to the table suddenly.
14. He threw his book at me suddenly.
15. The car went round the corner slowly.

EXERCISE 43

Rewrite these sentences. Change the words in *italic* type from singular to plural and make other necessary changes.

1. A *dictionary* tells us the meanings of words.
2. Is there a good *dictionary* in the library?
3. Can you give me the name of a good simplified *text*, please?
4. A second-hand *copy* of a book usually costs much less than a new *copy*.
5. The postman brought me a *letter* this morning.
6. There is an *elephant* in the garden!
7. An *elephant* is a large animal.
8. Can you give me an English *proverb* about being late?
9. Have you seen the *book* I bought last week?
10. A *bookmaker* is not a man who makes or writes ordinary books; he is a man whose regular profession is taking bets on horse-races.

EXERCISE 44

Rewrite these questions in indirect form. Begin each answer, 'He asked me', and use *whether* if the question begins with a verb. Examples:

- { 'Have you decided to go?'
He asked me whether I had decided to go.
{ 'What does the word *jungle* mean?'
He asked me what the word *jungle* meant.

1. What subjects are you interested in?
2. Do you know the essays of Francis Bacon?
3. Are you interested in travel books?
4. Have you ever visited the second-hand bookshops in Charing Cross Road?
5. Do you make good use of your reference books?
6. Who is your favourite author?
7. Does your young nephew still like Tarzan films?
8. Is there a good encyclopaedia in the college library?
9. Can you lend me a *Blue Guide* for Spain?
10. Is Mr Smith a Catholic or a Protestant?
11. Are you having a holiday this summer or are you too busy?
12. Where can I find a good atlas?

EXERCISE 45

Read these paragraphs:

LIBRARIES

There is a public library in every town in Britain. There are branch libraries in many villages. Anyone may borrow books, and it costs nothing to borrow them. In some places you may borrow as many books as you are likely to want, but in others you are limited to a certain number of which some may be novels. Books may be kept for as long as is reasonable, so there is no difficulty in having all the reading that is needed.

The latest novels are always in great demand, and non-fiction books, for example, books on history, architecture, science, and gardening are also popular.

If the book you want is out,¹ you may ask for it to be kept for you, and if you pay the cost of sending a postcard, the librarian will let you know when the book has been returned and is ready for you.

Most public libraries also have a reading room and a reference library. In the reading room there are tables and desks at which you can sit and read the daily papers and all the other important periodicals² (the weeklies, monthlies and quarterlies³). In the reference library there are encyclopaedias, dictionaries, atlases, and numerous other books. These may not be taken away.

Now answer these questions:

1. Is a public library one for the use of everybody, or one that can be used only by students?
2. How much does it cost to borrow books from a public library in Britain?
3. How many books may be borrowed at a time?
4. Do the libraries lend only non-fiction books or can novels be borrowed, too?
5. What kinds of non-fiction books do you most enjoy?
6. If a book is out, what can you ask the librarian to do for you?
7. What must a borrower do if he wants the librarian to let him know when such a book has been returned?
8. Where can periodicals be read?
9. What would you expect to find in the reference library?
10. Can books in the reference library be taken away, or are they to be used only in the library?
11. What kinds of books may not be taken away from a public library?
12. What does an atlas contain?

¹ *is out*: has been borrowed by someone else.

² *periodical*: newspaper, magazine, etc., published regularly (daily, weekly, etc.).

³ *quarterly* (*n.*): periodical published every three months.

EXERCISE 46

Supply prepositions:

1. How old must a child be before it is legally responsible — what it does?
2. — whom is the Prime Minister chosen and — whom is he responsible?
3. No one familiar — the facts will doubt this statement.
4. The name is familiar — me, but I cannot remember where I saw or heard it.
5. The City of London is about one square mile — area.
6. Have you ever been — love?
7. My Greek friend reads English books — ease but has some difficulty — understanding broadcast talks — English.
8. The part of the Thames called the Pool is — London Bridge.
9. Mr Green has left London — Paris.
10. Trams disappeared — the streets of London several years ago; many of them were replaced — trolley-buses.
11. Old St Paul's was destroyed — the Great Fire of London — 1666.
12. He is, in some way or other, connected — journalism.
13. The boat trains — London — Dover run — connexion — the steamers — Dover — Calais.
14. Scotland is — the north of England.
15. Glasgow is — the River Clyde, — Scotland.

EXERCISE 47

Supply *many*, *much*, *a large number (quantity)* (*of*), *a lot (of)*, *plenty of*, *numerous*, or other suitable words for number and quantity.

1. Is there — news in the paper this morning?
2. Do you get — time for reading nowadays?
3. People with — money to spend can have an enjoyable holiday in London.
4. You will find — to interest you in London.
5. Great Britain buys — food from Denmark and Holland.
6. Wren designed — the City churches.
7. There were — foreign visitors in London last summer.
8. They were people from — parts of the world.
9. — of the tobacco used in Britain comes from South Africa.
10. It is only two o'clock. We have — time to see some more of the sights.

EXERCISE 48

Read these sentences:

- { I walked for three miles. I did not meet anyone.
 { I walked for three miles without meeting anyone.

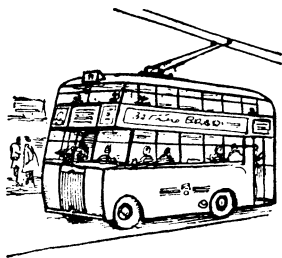
Now rewrite these sentences using *without* and a gerund.

1. He walked right past his wife. He did not see her.
2. I have lived in London all my life. I have not visited the Tower.
3. We have come right across London. We have not had to stop for traffic lights once.¹
4. You have drunk the whole bottle of wine. You did not even offer me half a glass.
5. The bus passed the stopping-place. It did not even slow down.

EXERCISE 49

Supply questions for these answers:

1. *Yes*, Henry VIII was a Tudor monarch.
2. He married *six* times.
3. *Two* of his wives were executed.
4. They were executed *by having their heads cut off*.
5. The verb 'behead' means '*cut off the head*'.
6. Sir Christopher Wren was *an architect*.
7. Sir Christopher Wren lived *in the second half of the seventeenth century and the first part of the eighteenth century*.
8. London was burnt down *in the seventeenth century*.
9. Trolley-buses get their power *from overhead cables*.



10. The letters G.L.C. stand for *Greater London Council*.
11. *No*, the G.L.C. does *not* govern the City of London.
12. *No*, I've *never* seen the Lord Mayor's Show.

¹ This is a traveller's tale! Do not believe it.

Read these paragraphs:

THE LORD MAYOR OF LONDON

Since the time of Richard (or Dick) Whittington, who was Mayor four times (1397, 1398, 1406, and 1419), the election of a new Lord Mayor of London has been celebrated by a pageant, known as the Lord Mayor's Show. This is held every year on the second Saturday in November, when the new Lord Mayor rides through the streets in his splendid coach, drawn by six horses.

In the thirteenth century, after the citizens of London had chosen a new Mayor, they had to go with him to the King's palace in Westminster and ask the King to approve their choice. During the centuries since then, the new Lord Mayor has gone to Westminster by boat on the Thames, on horseback, or by coach.

Today the procession starts in the City and goes past St. Paul's Cathedral as far as the boundary of the City of Westminster. It crosses the boundary and stops at the Law Courts, where the Lord Mayor is presented¹ to the Lord Chief Justice.² The Mayor makes a solemn promise to carry out his duties faithfully, and the Lord Chief Justice hands the Mayor his sword of office. The procession continues to Westminster, and then returns to the Mansion House, which is the Lord Mayor's official residence.

Now answer these questions:

1. About how many years is it since Dick Whittington was Mayor of London?
2. On what day is the Lord Mayor's Show held?
3. How does the Lord Mayor ride through the City?
4. From whom was it necessary for the citizens of London to get approval for their choice of Mayor in the thirteenth century?
5. Did the King live in the City then or in his Palace of Westminster?

¹ *presented*: (here) officially introduced.

² *Lord Chief Justice*: senior judge who presides over one of the High Courts of Justice.

6. When the citizens went to see the King, whom did they take with them?
7. Does the Lord Mayor's Procession go to Westminster Palace today?
8. How far does the Procession go?
9. Where does it stop after crossing the City boundary?
10. To whom is the Lord Mayor presented at the Law Courts?
11. What does the Mayor solemnly promise to do?
12. What does the Lord Chief Justice hand to the Lord Mayor?
13. Where does the Lord Mayor's Procession end?
14. What is the Mansion House?
15. Is there any occasion when a coach drawn by horses is used in your country? If so, what is it?

EXERCISE 51

Read these sentences:

- (a) She was very stupid to make such a mistake.
- (b) It was very stupid of her to make such a mistake.
- (c) That was very stupid of her!

Now rewrite each of these sentences twice, as in (b) and (c) above.

1. Peter was foolish to bet £5 on the Derby.
2. You were clever to solve the crossword puzzle so quickly.
3. Your brother was unwise to lend me £10.
4. You were wrong to argue with your teacher about the pronunciation of the word.
5. You are very kind to say that my English is excellent.

EXERCISE 52

Rewrite these sentences with *enough*. Examples:

- { Mary was *too ill* to go to school.
 { Mary was *not well enough* to go to school.

1. This hat is too small for me.
2. You know quite well what I mean.
3. We were too far away to see what was happening.
4. The days are too short for all the work I have to do.
5. This book is too difficult for me!

EXERCISE 53

Supply suitable words:

1. Dr Hill sees his — between 10 a.m. and 11 a.m. and between 3 p.m. and 5 p.m.
2. Mr Green, the grocer, is very polite to his —.
3. Are you going to the hospital as — or —?
4. My brother is a solicitor; he has very few —.
5. Nurses sometimes have very bad-tempered — to deal with.
6. Is that man in the hotel dining-room a waiter or one of the —?
7. Has the architect who designed your house many —?
8. How long have you been a — at this College?
9. Miss West is such a bad teacher that many of her piano — have left her.
10. — are asked not to enter the hotel dining-room wearing their climbing-boots.

EXERCISE 54

Combine each of these pairs of sentences by making one of them into a relative clause. Put the clause after the word(s) in *italic type*. Decide for yourself whether commas are needed or not. In some cases you must use *the* instead of *a*.

1. *Georges* was puzzled about the use of 'Miss'. He is very fond of whisky.
2. *Buckingham Palace* is in the City of Westminster. It is a splendid building.
3. We flew in *a helicopter*. It landed near Waterloo Station.
4. *The hotel* charges 50/- for bed and breakfast. We stayed at it last month.
5. *King Henry VIII* was one of the Tudor monarchs. He married six times.
6. *The dentist* pulls out teeth quite painlessly. I always go to him.
7. All these *labour-saving things* cost a lot of money. We see them advertised in the magazines.
8. *The department store* is in Oxford Street. I buy all my household goods there.
9. *My father* earns money by writing law reports for 'The Times'. He is not a very successful barrister.
10. Fleet Street is named after a river called *the Fleet*. It now runs underground.

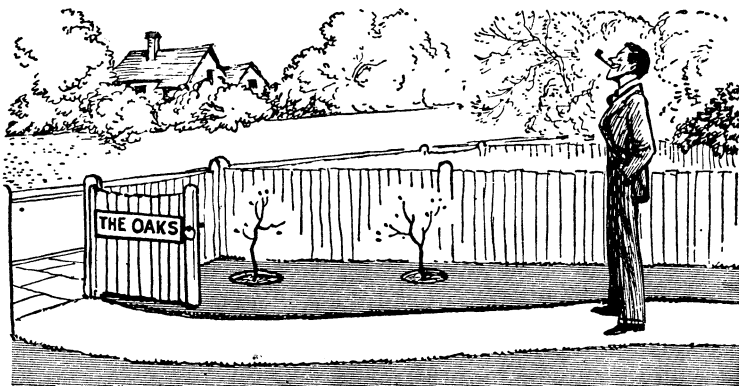
Read these paragraphs:

ON SNOBBERY

Snobbery is not so common in England today as it was at the beginning of the century. It still exists, however, and advertisers know how to use it in order to sell their goods.

A snob, the dictionaries tell us, is a person who pays too much respect to social position or wealth. The popular newspapers know that many of their readers are snobs. That is why they give them unimportant and useless information about persons of high social position, photographs of 'Lady X and her friends' at a ball, or 'Lord Y and his friends' at the races.

It is snobbery that makes some men feel annoyed when, on the envelopes of letters addressed to them, they find *Mr* before their names instead of *Esq.* after their names. Snobbery explains why many people give their suburban house a name, such as



The Oaks, The Pines, The Cedars, The Poplars, even though there are no oak trees, pine trees, cedar trees or poplar trees in their gardens. People of high social position have country houses with names, so a house with a name seems 'better' than a house with a number. Numbers make the postman's work much easier, but that is not important.

The advertisers are very clever in their use of snobbery. Motor-car manufacturers, for example, advertise the colours of their cars as 'Embassy Black' or 'Balmoral Stone'. Embassy black is plain, ordinary black, but because an embassy is the official residence of an ambassador, the name suggests diplomats and all the social importance that surrounds them. Balmoral stone is the grey colour of ordinary stone, but Balmoral is also the name of the residence in Scotland of the British Royal family.

Now answer these questions:

1. How much snobbery is there in your country? Is it increasing or decreasing?
2. Which do you think is more to be respected, a man's social position and wealth or his character and achievements?¹
3. Do advertisers in your country use social snobbery? If so, can you give an example?
4. When a postman has to deliver letters to houses in a long street or road, why do houses with names and no numbers give him trouble?
5. If you saw a bungalow in the country with the name 'Journey's End', what would you guess about the people living in it? Would you guess that they were young people, or an elderly, retired couple?
6. Look at the list on pages 130-1 showing the pronunciation and stress in nouns and adjectives. *Diplomat* /'dipləmat/ is a noun. The adjective *diplomatic* is not in your Pronouncing Vocabulary. Try to show the pronunciation in phonetic symbols. Give stress marks.
7. If the saleswoman (or perhaps she is a 'sales-lady'!) in a fashionable hat shop speaks of her 'clients' instead of 'customers', what might you accuse her of?
8. Is 'keeping up with the neighbours' common in your country? Can you say anything in favour of it?
9. The English word *snob* has been borrowed by the French. What English words (for example, from sport) have been borrowed for use in your language?
10. Why has the word *Embassy* snob value?

¹ *achievements*: work that has been done successfully.

EXERCISE 56

Study the notes on *can*, *could*, *be able to* on pages 117-118. *Could* is used of past time when it means 'knew how to' or 'was (were) able to'. If, however, we wish to show achievement (i.e. what somebody managed to do, succeeded in doing), *could* is not satisfactory to show past time.

Rewrite the sentences below so that they refer to past time. In some cases adverbs, adverb phrases, or adverbial clauses are given. Put these at the end of the sentences. Examples:

{ Olga can speak English well. (when she was only ten)
 { Olga could speak English well when she was only ten.

{ Peter can pass that difficult examination. (last month)
 { Peter was able to pass¹ that difficult examination last month.

1. When can the builders start work?
2. Mr Reed can draw plans very well. (even before he began to study architecture)
3. Anne and Jack can have a house of their own. (when Mr Wells said he would pay for it)
4. Can the men get the furnace down the steps into the cellar?
5. Anne can make her own clothes. (when she was only thirteen)
6. I can carry the radiogram into the next room by myself. (yesterday morning)
7. We can save up enough money for a refrigerator. (last year)
8. Can Jack remember that the stove has to be filled with coke every evening?
9. Can you drive your car across Europe to Monte Carlo? (last February)
10. Can the builders finish the work? (by the promised date)

¹ Peter passed, or managed to pass, or succeeded in passing, are also correct.

EXERCISE 57

Read these questions and answers:

- { Need we have a refrigerator?
- { No, of course you needn't, if you don't want one.
- { Need we have a bathroom?
- { Yes, of course you must!

In answer to questions with *need* (*must*) *you* (*I, we, etc.*), *needn't* is used with *no*, but *must* is used with *yes*.

Write answers for these questions, first with *no* and then with *yes*.

1. Need I drink all this milk?
2. Must we answer all these questions?
3. Need you have the telephone in the hall?
4. Must they work so late every evening?
5. Need you have the window wide open in this cold weather?

EXERCISE 58

Read these sentences:

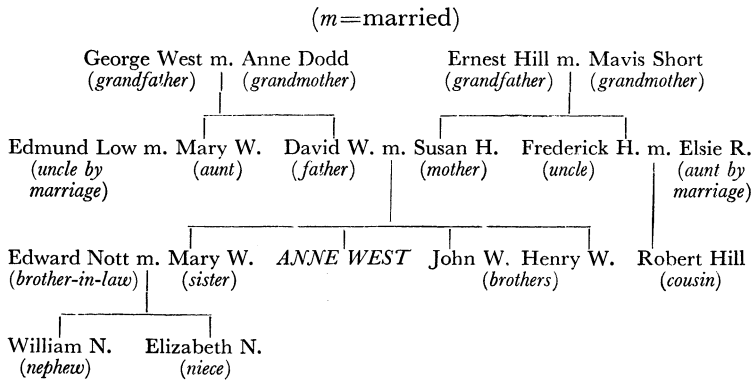
- { Both of them are useful.
- { They are both useful.
- { All of these books will be useful.
- { These books will all be useful.
- { Both the girls are married.
- { The girls are both married.
- { All the children have gone home.
- { The children have all gone home.

Now rewrite these sentences, placing *both* and *all* with the verbs, as in the examples.

1. All of you will be late.
2. All of them enjoy their English lessons.
3. Do both of them want to come?
4. All of you may go home now.
5. All of these books are new.
6. All Mr Green's children went to the same school.
7. Both the plans are attractive.
8. Both of them liked the plans.
9. All the windows and doors were wide open.
10. All of you have made some mistakes.

EXERCISE 59

RELATIONSHIPS



The words in italic type show the relationship of these people to ANNE (West).

Answer these questions:

1. How many brothers has Anne?
2. Is Anne's sister married or unmarried?
3. What is Anne's brother-in-law called?
4. What relationship is Elizabeth Nott to Anne?
5. What relationship is William Nott to Anne?
6. Anne has two uncles and two aunts. What are their names?
7. Which of these two uncles is an uncle by marriage?
8. Anne has a cousin called Robert. Is her cousin Robert the son of her aunt Mary or of her aunt Elsie?
9. How many grandchildren have George and Anne West?
10. Was Anne named after her mother or her grandmother?
11. Which of Anne's two aunts is (so far) childless?
12. Which, probably, are the two youngest persons shown on this family tree?

EXERCISE 60

If there are several adverbs or adverb phrases in a sentence, the usual order is, (1) adverb or adverb phrase of place or direction, (2) adverb phrase of frequency (i.e. 'how often'), and (3) adverb or adverb phrase of time. Example:

(1) (2) (3)

Mr Churchman has been/to Europe/several times/since 1946.

The adverb or adverb phrase of time may be placed at the beginning of the sentence to make it prominent. Example:

(3) (1) (2) (3)

Last year/he went/to Spain/twice; this year/he has been/
(1)
to Portugal.

Put these words and phrases together in the order you think best.

1. last week/twice/that film/at the Rex Cinema/I saw.
2. She walks/every evening/before supper/round the park/twice.
3. had lessons/my sister/last winter/three evenings every week/
at the evening school.
4. from Düsseldorf/at 18.40 hours/the plane took off;/at Rome/
it landed/at 23.00 hours.
5. last week/Jack went/every morning/to town.

EXERCISE 61

Copy these sentences and use, where there is a dash, a suitable word, e.g. *bank, beach, climate, discover, explore, hurt, injure, invent, rob, shore, steal, weather, wound* (or their derivatives).

1. He was thrown off his horse and badly —.
2. The river has overflowed its —.
3. He was badly — during the Second World War.
4. We've had rainy — recently.
5. Several books have been — from the public library.
6. The village post office was — last night; only a small sum of money was —.
7. I hate this snow and frost. Shall we go to a country with a warmer —?

8. What about a holiday on the — of the Mediterranean?
9. Our plane passed over the French — half an hour after crossing the south — of England.
10. The children are on the —, watching the tide come in.
11. This coat is small; it — me under the arms.
12. Who — the steam engine?
13. Columbus — America, but he did not — the new continent.
14. Can you swim to the far — of the river?
15. The fishing boats had been drawn up on the — of the lake.
16. In what kind of — does cotton grow well?
17. The — soldiers were picked up by helicopters and taken to hospital.
18. We must — a good excuse for being late.
19. They — the poor man of his last penny.
20. Do not say anything that might — her feelings.

EXERCISE 62

Some adverbs may be replaced by a preposition and a noun.
Example:

The accused man waited very anxiously (*in great anxiety*) for the jury to return their verdict.

Rewrite the sentences below in this way. If you are not sure of the noun, refer to the Pronouncing Vocabulary, where some nouns will be found near the adverb (or the adjective from which the adverb is formed). Use *in* for answers to Nos. 1 to 5 and *with* for answers to Nos. 6 to 10.

1. The prisoner waited *silently* for the judge to pass sentence.
2. I am glad to learn that your sister has returned home *safely*.
3. She looked at her husband more *sorrowfully* than *angrily*.
4. The winning football team returned *triumphantly* with the silver cup.
5. Everyone seems to be living *very prosperously*.
6. These dresses must be packed *very carefully*.
7. Peter won the game *easily*.
8. You have done the work *very skilfully*.
9. Prisoners used to be treated *very cruelly* years ago.
10. Please watch what I do *very attentively*.

EXERCISE 63

Read these paragraphs and then answer the questions:

LAW

One of the earliest systems of law of which we have knowledge is the collection of laws, known as the Code¹ of Hammurabi, the Babylonian king, which was carved² in stone about 1900 B.C., and which can be seen in the British Museum in London. Another early code is the code of Hebrew law, contained in the Book of Exodus in the Bible.

In Greece each city had its own law. Some laws were common to many states, such as the laws relating to³ family life. In the seventh century B.C. the Greeks began to put their laws into writing. About 594 B.C. Solon, the famous Athenian law-giver, provided a new code of law. The Athenians did not consider it necessary to have legal experts for non-criminal cases. In a civil⁴ case the verdict was given by a jury, which might number anything from 201 to 2,500. The members of the jury listened to speeches made by the persons who had brought the case before them, and by their friends. Barristers were not allowed, but speeches were sometimes prepared by professional speech-writers.

Roman law is one of the greatest systems that has ever existed. It was based upon custom, and by A.D. 528 the quantity of Roman Law had become so immense that the Emperor Justinian in Constantinople ordered a clear, systematic code of all the laws to be made.

Roman law has had a deep influence upon the law of the world. The law of most European countries is based upon it, and it has had some influence on Anglo-Saxon law, which is the other great law system of the world. For many years Roman law seemed to be lost or forgotten, but it reappeared in the eleventh century, when there was a great revival⁵ of learning. Many European countries began to use Roman law in their courts. In France, however, until Napoleon codified⁶ the law

¹ *code*: collection of laws arranged in a system.

² *carve*: cut.

³ *relating to*: concerned with, referring to.

⁴ *civil*: non-criminal.

⁵ *revival*: rebirth.

⁶ *codify*: put into the form of a code.

in 1804, each province had its own laws. The Napoleonic Code was a splendid achievement, and has been copied in many countries in Europe and South America.

1. When did Hammurabi codify the laws of his country?
2. About how many years ago was that?
3. Where can the stone on which the code was carved be seen?
4. Where can the early code of the Hebrew law be found?
5. In ancient Greece, were all the cities under Athens or was each city a separate state?
6. Were the laws of ancient Greece the same for all these cities or did each state have its own laws?
7. What kind of laws were common to many states?
8. What title has been given to Solon?
9. If it were necessary to decide who owns property, would the case be tried in a civil court or in a criminal court?
10. How many persons are there in an English jury for criminal cases today?
11. What might be the size of a jury in a civil case in ancient Greece?
12. By whom could speeches be made?
13. By whom were these speeches sometimes prepared?
14. What did Justinian order to be done in the sixth century?
15. Why was this necessary?
16. Was Justinian ruler of the Western or the Eastern Empire?
17. What was his capital?
18. Is Anglo-Saxon law based completely on Roman law or is it a different system?
19. Who was the Emperor of France who codified Roman law?
20. In what part of the world outside Europe has the Napoleonic Code been copied?
21. Do you think that English-speaking countries such as Canada, Australia and the United States have copied the Napoleonic Code or that they use a system based on Anglo-Saxon law?
22. If a French lawyer visited a law-court in London, would he follow a trial easily, do you think, or might he be puzzled?
23. Which citizens of your country are liable for jury service?
24. Do women serve on juries in your country? If so, since when have they been liable to serve?
25. Do you know the name of a play by Shakespeare in which a woman, dressed as a man, makes speeches as a lawyer?

EXERCISE 64

In writing (but not often in speech) a negative adverb or phrase is placed at the beginning of a sentence to make it prominent. When this is done, the finite verb precedes the subject. Example:

No sooner had the doctor reached home (=As soon as he had reached home) than he was called out to another patient.

Rewrite these sentences, putting the words in italic type at the beginning. Make any other necessary changes.

1. Mr Churchman had *never* served on a jury *before*.
2. I had *no sooner* left the room than the telephone bell rang and I had to go back.
3. I met with discourtesy *at no time during my stay in your country*.
4. Mario can *not only* read English; he can speak well, too.
5. She had *no sooner* got into bed than a burglar opened the window.
6. I have *never* had such wonderful food *before*.
7. They were *no sooner* under the trees than the rain began to come down heavily.
8. She *not only* said she would go to the cinema with me; she said she would pay for the seats, too.
9. I shall be able to go with you *in neither case*.
10. You haven't made a mistake in this exercise *even once*!

EXERCISE 65

Read these sentences:

Gutenberg did not turn his attention to printing until he was thirty-five.

It was not until Gutenberg was thirty-five that he turned his attention to printing.

Rewrite these sentences so that they begin 'It is (was) not until'.

1. Mr Churchman was not called on to serve on a jury until he was over fifty.
2. We did not understand the case fully until we had heard the judge's summing up.
3. Information about a prisoner's past record is not given until the jury has brought in its verdict.
4. The members of the jury did not think the accused man was guilty until they heard the evidence of the night watchman.
5. The judge did not interfere until counsel for the prosecution asked a leading question.

EXERCISE 66

Use the correct verb form (infinitive with or without *to*, gerund, or participle) in these sentences:

1. They had to stay in their tents until the wind stopped (blow).
2. The route was so steep that they had to stop (take) breath every few minutes.
3. The Sherpas soon got used to (breathe) through the oxygen apparatus.
4. The men in the higher camps used (talk) to the men in the base camp by radio-telephone.
5. The men on the South Col saw Hillary and Tenzing (stand) on the South Summit.
6. They often had to stop (rest).
7. Do you remember (read) about this successful climb?
8. Have you remembered (read) the notes on *remember* in Book Two, page 151?
9. Would you like (visit) Nepal?
10. Do you like (climb) mountains?

EXERCISE 67

Supply suitable words. Choose them from the words in Reading-Text Fourteen.

1. The top of the mountain was — in clouds.
2. Has the oxygen apparatus been — yet?
3. The highest point of Everest is called the North —.
4. We saw the stars through a — in the clouds.
5. Instead of 'have a try', we can say 'make an —'.
6. The British Everest Expedition of 1953 was more fortunate in the weather than the Swiss Expedition of the — year.
7. A man who earns a living by playing golf is called a — golfer.
8. A typewriter that is light enough to be carried easily is called a — typewriter.
9. Have you ever visited the — of the Battle of Waterloo?
10. John is tall and so is his brother James. Their father, however, is — taller.

Read these paragraphs:

MOUNTAINEERING

Most young people enjoy some form of physical¹ activity. It may be walking, cycling or swimming, or, in winter, skating or skiing. It may be a game of some kind—football, hockey, golf, or tennis. It may be mountaineering.

Those who have a passion for climbing high and difficult mountains are often looked upon with astonishment.² Why are men and women willing to suffer cold and hardship, and to take risks on high mountains? This astonishment is caused, probably, by the difference between mountaineering and other forms of activity to which men give their leisure.

Mountaineering is a sport and not a game. There are no man-made rules, as there are for such games as golf and football. There are, of course, rules of a different kind which it would be dangerous to ignore, but it is this freedom from



Rock-climbing

man-made rules that makes mountaineering attractive to many people. Those who climb mountains are free to use their own methods.

If we compare mountaineering and other more familiar sports, we might think that one big difference is that mountaineering is not a 'team game'. We should be mistaken in this. There are, it is true, no 'matches' between 'teams' of climbers, but when climbers are on a rock

¹ *physical*: (here) of the body.

² *astonish(ment)* (v. and n.): surprise.

face, linked by a rope on which their lives may depend, there is obviously teamwork.¹

The mountain climber knows that he may have to fight forces that are stronger and more powerful than man. He has to fight the forces of nature. His sport requires high mental and physical qualities.

A mountain climber continues to improve in skill year after year. A skier is probably past his best by the age of thirty, and most international tennis champions² are in their early twenties. But it is not unusual for men of fifty or sixty to climb the highest mountains in the Alps. They may take more time than younger men, but they probably climb with more skill and less waste of effort, and they certainly experience equal enjoyment.

1. Are you still physically active or are you too old to go in for games and sports?
2. What kind of sports do you like?
3. Which is the most popular game in your country?
4. Is mountaineering popular among young people in your country? If so, where is the climbing to be had?
5. What, in your opinion, makes mountaineering attractive?
6. Is good teamwork important in football?
7. Is it right to say that there is no teamwork in mountaineering, or is that a mistaken idea?
8. Give an example of an occasion when teamwork is important in mountain climbing.
9. Is it enough for a climber to be young and strong, or are there other qualities and skills that are needed?
10. When is a skier at his best, when he is under thirty or when he is over thirty?
11. Are the men and women who win international tennis championships usually young or middle-aged?
12. Does mountain-climbing always become impossible when men reach the age of fifty or sixty or can they often continue?
13. Do Swiss guides retire young or do they go on until fairly late in life?
14. Which would you prefer, to climb a high mountain in the Alps or to get to the top in a ski-lift or chair-lift?

¹ *teamwork* : working together, like the members of a team.

² *champion* : person, team, etc., that wins first place in a competition.

EXERCISE 69

Read these sentences:

(a) Everest expeditions had to start from Nepal.

(b) It was necessary for Everest expeditions to start from Nepal.

Rewrite the following sentences, Nos 1, 4, 7, 8 and 9 as in (a) above, and Nos 2, 3, 5, 6 and 10 as in (b) above.

1. It was necessary for them to turn back because of bad weather.
2. He will have to use the oxygen apparatus.
3. We had to go to their help.
4. It will be necessary for us to cut steps in the ice.
5. They have had to give up the attempt until next year.
6. She has had to make the journey on foot.
7. Will it be necessary for us to use our ice-axes?
8. It will be unnecessary for you to carry that heavy load yourself.
9. It was necessary for the climbers to find a way up the ice-fall.
10. They had to put metal ladders across the breaks in the ice.

EXERCISE 70

Read these sentences:

(a) There is a photograph of Everest on page 134. This shows the route to the top.

(b) The photograph on page 134 shows the route to the top. Combine each of the following pairs of sentences as in (b) above. Begin each sentence with *The*.

1. There is a mountain in the distance. It is on the border of France and Italy.
2. There is a cylinder on his back. It contains oxygen.
3. That man has a long beard. He is one of the climbers. (Use *with*.)
4. There is an ice-fall above the glacier. This was the most difficult part of the route.
5. There was a thermometer in their tent. It read -27° C.

EXERCISE 71

Rewrite each of these sentences, omitting any words in italic type and using the words supplied. Example:

{ He is reading a book *now*. (When I called)
 { He was reading a book when I called.

1. Are you studying English *this year*? (next year)
2. It was raining hard *an hour ago*. (since six o'clock)
3. *When I called* they were having tea. (When I call)
4. I shall write to my sister *next week*. (two days ago)
5. Susan read that book *a month ago*. (already)
6. Peter's father is in prison *now*. (since 1962)
7. Mr Green goes to work at six o'clock every morning. (for the last five years)
8. You can be sent to prison if you *do* that. (did)
9. Mr Hill works in the post office *now*. (before he was married)
10. I was fast asleep at six o'clock *this morning*. (tomorrow morning)

EXERCISE 72

Use the verbs *do* and *make* to complete these sentences:

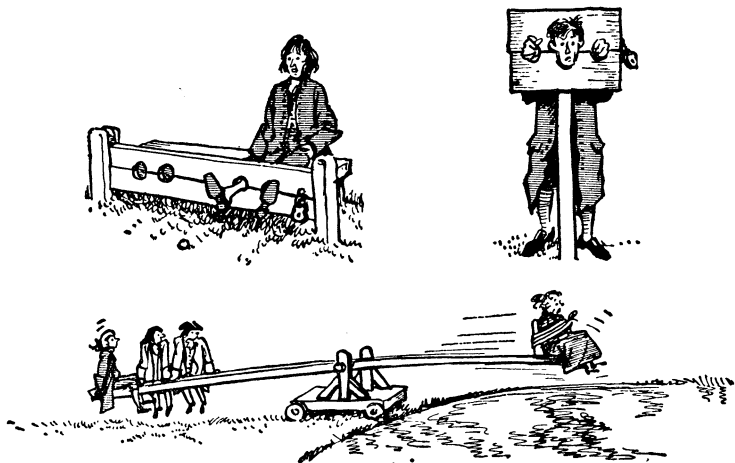
1. Drink this milk. It will — you good.
2. Can you give me something that will — my hair grow?
3. We should all — an effort to get the law changed.
4. Shall we — an experiment and find out what happens?
5. My clever wife — her own clothes.
6. You are — your homework now.
7. I hope you always try to — your best.
8. Hard work will not — you any harm.
9. You had better — sure that the train leaves at 2.10.
10. May I — a suggestion?
11. We cannot — without money, can we?
12. We all try to — our duty.
13. Come for a walk with me, if you are not — anything important.
14. When will the first attempt be —?
15. What are we to — with murderers?

EXERCISE 73

Read these paragraphs and then answer the questions that follow.

SOME OLD FORMS OF PUNISHMENT

The stocks, the pillory and the ducking-stool are forms of punishment that were common in the seventeenth and eighteenth centuries. Fortunately for wrong-doers today they were abolished a long time ago.



Stocks were wooden boards with holes in which a person's ankles were made fast. The top board could be lifted and then lowered, after which the two boards were locked together.

The pillory was a large frame of wood on a wooden post. In this frame there were holes through which a person's head and wrists were put.

Stocks and pillories were set up in public places, often in a market place. The purpose of this form of punishment was not only to make the criminal suffer physical discomfort, but also to put him to shame,¹ and to allow the neighbours to make fun of him for hours.

¹ *put a person to shame*: cause him to feel ashamed.

The ducking-stool was a seat at the end of a long board. The person to be punished was tied into the seat, and then suddenly lowered into the water of a river, lake or pond. He was 'given a ducking'. This punishment, it is said, was used for dishonest tradesmen, for witches, and also for women who were continually finding fault with their husbands. There are no records that the ducking-stool was ever used for punishing husbands who treated their wives badly.

Old pillories may still be seen in some English towns and villages, and the word *pillory* is still used as a verb. If a politician, for example, is pilloried in the press, it means that the newspapers write about him in a way that brings him into contempt.

1. Were the stocks and pillory ever used in your country? If so, when did they go out of use?
2. How was the man made fast to the stocks?
3. How was the man made fast in the pillory?
4. In which was the criminal able to sit and in which was he forced to stand?
5. Where were stocks and pillories usually set up?
6. Was the punishment only a matter of physical discomfort, or was there another purpose?
7. What was this other purpose?
8. Do you think it is ever right to put a man to shame publicly?
9. Look at the illustration of the ducking-stool. What have the three men done to the woman?
10. What are the three men going to do? Are they going to stay on the other end of the board or get off?
11. What will happen when they jump off?
12. When you are swimming with your friends, do you ever push their heads down under the water and give them a ducking, or are you too polite and kind-hearted to do such a thing?
13. Women who 'nagged' their husbands were punished by being ducked. What does 'nag' mean?
14. Where may pillories still be seen today? Have you ever seen a pillory in a museum?
15. Do the newspapers in your country ever pillory people? If so, what sort of persons do they pillory?

EXERCISE 74

Read these sentences:

- (a) Which of the hats shall I buy?
- (b) She could not decide which of the hats she should buy.
- (c) She could not decide which of the hats to buy.

Sentence (c) is shorter and better than sentence (b).

Rewrite these sentences using *to* and an infinitive, Begin with the words supplied.

1. How can I get there quickly? (I wish I knew)
2. What shall I buy for supper? (She wondered)
3. What shall I say about this difficult question? (Lady Kirby did not know)
4. Where shall we go this evening? (We have not decided)
5. Which cinema shall we choose? (We do not know)
6. How shall I explain the accident? (I have been wondering)
7. Shall I ask Susan if she will marry me? (I have decided)
8. Whom shall we invite to the wedding? (Shall we think about)
9. How ought I to pronounce 'twopence'? (I must find out)
10. Which of these dictionaries shall I buy? (Can you advise me)

EXERCISE 75

Use *There is (was, were, has been, will be, etc.)* or *It is (was, has been, will be, etc.)* in these sentences:

1. In yesterday's trial — difficult for the jury to reach a decision.
2. — time the jury returned with their verdict.
3. — a murder trial here next week.
4. — no rain here since 1905!
5. I hope — fine tomorrow.
6. — three bank robberies here last month.
7. — doubtful whether the death penalty protects society from violent crime.
8. — fewer murders since the death penalty was abolished in my country.
9. — difficult to decide whether the man was guilty.
10. Look out! — a burglar under the bed!

EXERCISE 76

Write suitable answers to these questions, which are based on Reading-Text Sixteen.

1. What does Anne mean when she writes, 'We haven't to spend a fortune'?
2. What does she mean when she writes, 'We haven't a fortune to spend'?
3. Why is Mavis likely to know about good colour schemes?
4. If you bought a house, would you rather design and make your own garden, or have a garden ready made by the previous owner?
5. If, in your country, young people without money but with a reasonable income want to buy or build a house, how can they do this?
6. In Mavis's letter to Anne, three words (*are*, *we* and *Do*) are in italic type. How would these three words be spoken if the letter were read aloud?
7. Do people in your country ever type social letters or do they write them by hand? Is it considered impolite to type a social letter?
8. There are probably several million amateur gardeners in England. Is gardening in your country popular or do most people prefer to use their leisure time in other ways?
9. If a very wealthy man wants a new suit of clothes, does he go to a shop and buy one, or does he go to a tailor and order one? If he orders one, what will he look at before he gives his order? Do you buy clothes or order them?
10. If you bought a good watch, what would you expect to get with it from the makers?
11. Is underclothing usually washed or dry-cleaned? What kind of clothes are more usually sent to be dry-cleaned?
12. A twopenny stamp is required on a receipt for £2 or more in Great Britain. In what cases must a stamp be used in your country (not including letters, etc.)?

EXERCISE 77

Study the notes on *suit* and *suitable* on page 159. Then rewrite these sentences using these two words.

1. I can't do the work this week; I will do it when it is convenient.
2. Is this book all right to give to a young girl?
3. Miranda's parents have chosen a young man who, they think, will be satisfactory as a husband.
4. That new hat looks very well on you.
5. I do not think the climate here is good for me.

EXERCISE 78

Read aloud the following paragraph changing the first five words to 'When Kate was a girl'. Make other necessary changes.

When I was a boy, my father took me with him to Switzerland, and I lived there until I was eighteen. I lived in Berne, and as I went to school there, I learned French, Italian and German. I wanted to go to Oxford, and at last my father sent me back to England. At Oxford my teachers were surprised at my knowledge of languages until I told them that I had attended school in Berne for eight years.

EXERCISE 79

Read these two sentences:

- { We cannot wait until you have made up your mind.
{ We cannot wait for you to make up your mind.

Now rewrite the following sentences with *for* and a noun or pronoun, followed by *to* and an infinitive.

1. We shall have to wait until the builders finish.
2. Please open the door so that the cat can go out.
3. Here are some books that you can read on the train.
4. They found it difficult to wait until the house was finished.
5. Anne and Jack were anxious that Mavis and David should have a house of their own, too.
6. Isn't there anything that I can do?
7. He brought some papers in order that I might sign them.
8. We had to wait until the rain stopped.
9. We find it difficult to be angry with her. (Begin, *It is difficult.*)
10. The policeman pushed the crowd back so that the film star could enter the hall.

EXERCISE 80

Read these paragraphs and then answer the questions that follow.

HIRE-PURCHASE

This system of buying goods became very common during the first half of the twentieth century. Today a large proportion of all the families in Great Britain buy furniture, household goods and cars by hire-purchase. In the U.S.A., the proportion is much higher than in Great Britain, and people there spend over 10 per cent of their income on hire-purchase instalments.

The goods bought by hire-purchase are, in almost every case, goods that will last—radio and television sets, washing-machines, refrigerators, motor-cars and motor-cycles, and articles of furniture.

The price of an article bought in this way is always higher than the price that would be paid in cash. There is a charge for interest. The buyer pays a proportion, perhaps one-quarter or one-third, of the price when the goods are delivered to him. He then makes regular payments, weekly or monthly, until the full price has been paid. The legal ownership of the goods remains with the seller until the final payment has been made.

Hire-purchase has advantages and disadvantages. It helps newly-married couples with small incomes to furnish their homes. It increases the demand for goods, and in this way helps trade and employment. If families are paying each month instalments on such household goods as a washing-machine and a car, they can spend less money (or perhaps no money) in useless or perhaps harmful ways, for example, on too much alcoholic drink.

There is, however, the danger that when trade is bad, hire-purchase buying may end suddenly and make trade much worse, with, as a result, a great increase in unemployment. This is why, in some countries, the Government controls hire-purchase by fixing the proportion of the first payments and the instalments.

1. Is the hire-purchase system common in your country? If so, what goods are most commonly bought by this system?
2. What do we all have to pay if we borrow money?
3. What interest can you get on money lent to your Government?

4. Is the first payment for hire-purchase usually the same as the following payments or is it usually higher?
5. When does the buyer receive delivery of the goods he buys?
6. When do the goods become the property of the buyer?
7. If a buyer fails to pay his instalments regularly, can the seller, in your country, take the goods back?
8. How does hire purchase help to keep employment high?
9. How much of the family income is it wise, in your opinion, to use for hire purchase payments?
10. Is the proportion of the total price for hire-purchase goods decided by law in your country, or are the sellers free to decide this without government control?
11. What, in your opinion, are the advantages of the system?
12. What do you think is the chief argument against the system?

EXERCISE 81

Study the notes on the use of *am, is, are, was, were* and a *to*-infinitive (page 168) and then rewrite the sentences below using this construction. Example:

{ I want you to be here at 8 a.m.
 { You are to be here at 8 a.m.

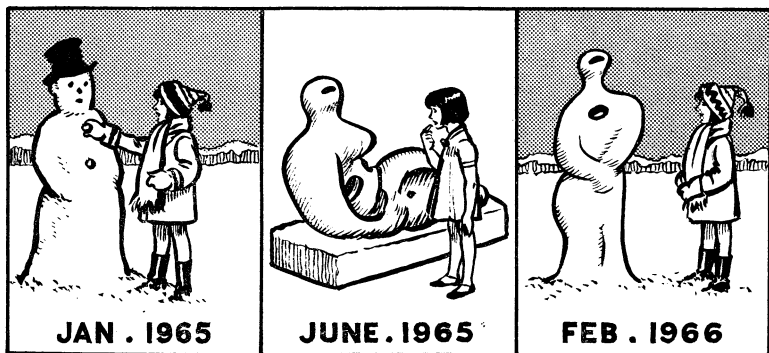
1. At what time do you want me to come?
2. How could he manage to pay his debts, he wondered.
3. The petrol tank is empty and we are miles from anywhere.
What can we do?
4. It is possible for us to catch that train only by hurrying. (If we . . . , we must . . .)
5. They have arranged to go to Paris for their honeymoon.¹
6. They had arranged to go to Paris for their honeymoon, but Anne decided that she would prefer to go to Rome.
7. John, you must take those muddy shoes off before you come into the house.
8. Mrs Gray told her son that he must not start smoking until he was twenty.
9. The new block of flats will be ten storeys high.
10. They had decided to place the statue in the city square, but the people opposed the plan. (The statue . . .)

¹*honeymoon*: holiday taken by a newly-married couple.

EXERCISE 82

Read this paragraph and then answer the questions:

Michelangelo was only 29 when he carved his statue of David from a great block of marble which had lain about in Florence for years because no other sculptor had had the courage to touch it. This famous statue is an example of the perfect human figure.



Some modern sculptors, for example, the Frenchman Aristide Maillot and the Englishman Henry Moore, have turned to abstract art. They allow the shape of the original block of stone or wood to suggest the form into which it is to be carved.

1. Was Michelangelo's statue carved from wood or marble?
2. Was it carved from a small or a large block of marble?
3. Why had no other sculptor used this block of marble?
4. What is this statue of David considered to be?
5. Have you seen any modern abstract sculpture?
6. What is Susan, the girl in the first of the three drawings, doing?
7. Do children in your country get opportunities to shape figures in snow or is there not enough snow for this?
8. In England children sometimes use small pieces of coal for the eyes of a snowman. What would children in your country use?
9. What kind of exhibition did Susan go to in June 1965?
10. When the snow came the following February, did Susan make the ordinary kind of snowman or had she advanced to modern abstract sculpture?

EXERCISE 83

Write a few paragraphs giving what are, in your opinion, the advantages and disadvantages of living in a flat in one of the immense blocks that are so often seen in large towns today.

EXERCISE 84

Read this story and then answer the questions.

LADY GODIVA

Godiva was the beautiful wife of Leofric, Earl of Mercia and Lord of Coventry. She lived in the eleventh century.

According to an old legend,¹ the Earl taxed the people of Coventry heavily and unjustly. If they were unable to pay those cruel taxes, they were thrown into prison.

Lady Godiva begged her husband to have mercy on the people, but her stony-hearted husband showed no pity. Again and again she begged him, even on bended knees, to be merciful, until at last, he answered jokingly, 'I will do what you ask only if you will ride naked through the streets of Coventry at noon.'

Lady Godiva took her husband at his word.² She sent her servants through the town to tell the citizens that at noon the next day none of them were to be in the streets, and that they must all close the wooden shutters³ of their houses. If they obeyed, she would be able to save them from the misery⁴ they were suffering from heavy taxes.

Lady Godiva rode naked through the empty streets of Coventry the next day. Every door was closed and every window was shuttered. The Earl of Mercia kept his promise, and lightened the burden of taxes that he had laid upon the citizens.

¹ *legend*: old story handed down from the past, especially one of doubtful truth.

² *take a person at his word*: act upon the belief that a person really means what he says.

³ *shutter*: movable cover (of boards) for a window.

⁴ *misery*: great unhappiness.

Only one man, a tailor, had watched Lady Godiva as she rode through the streets. He had bored a small hole¹ in the door of his house, and had peeped² through this hole. The legend says that he was struck blind,³ and he has been known ever since as Peeping Tom.

1. When did Lady Godiva live?
2. Who was she?
3. Why were the people of Coventry living in misery?
4. How did the Earl punish citizens who did not pay their taxes?
5. Did Lady Godiva feel sorry for the people of Coventry?
6. What did she beg her husband to do?
7. Did he listen sympathetically or had he a heart of stone?
8. On what condition did he at last agree to do what his wife asked?
9. Did he expect his wife to agree or was the offer made jokingly?
10. Was Lady Godiva joking, or was she prepared to take her husband at his word?
11. What did Lady Godiva's servants tell the citizens of Coventry they must do?
12. When Lady Godiva rode through the streets the next day, were there crowds of people, or were the streets empty?
13. Were the doors closed and the windows shuttered?
14. Who was the only person who saw Lady Godiva?
15. What had he done, in order to be able to see her?
16. According to the legend, what happened to the tailor?
17. Did the Earl keep his promise?
18. What did he do?
19. When we talk about a Peeping Tom today, what do you think we mean?
20. Is this certainly a true story or may it not be true?

¹ *bore a hole*: make a hole by turning a pointed tool, etc.

² *peep*: look through a small or narrow opening; look secretly (to see things one ought not to look at).

³ *be struck blind*: be made blind suddenly.

EXERCISE 85

Answer these questions:

1. How many chambers has the Parliament of Great Britain?
What is the Upper Chamber called? What is the Lower Chamber called?
2. Are there two chambers in all legislatures? Can you give the name of a country with only one?
3. Is the Senate in Congress (U.S.A.) the Upper House or the Lower House?
4. Which, in most countries, is more important and powerful, the Upper House or the Lower House?
5. In the British Parliament, do the Prime Minister and the Leader of the Opposition sit in the House of Commons or in the House of Lords?
6. If, in Great Britain, the Government is defeated at a general election, who is invited to form the new Government?
7. How do members of the legislature vote in your country?
8. Do members of the House of Commons vote by a show of hands or by leaving the chamber to be counted?
9. Do members of the legislature in your country speak from the places where they sit, or do they go to a tribune or rostrum?
10. Does the Speaker of the House of Commons ever make speeches in the House, or are his duties like those of a chairman at a meeting?
11. Are there reserved seats in the House of Commons for all the members or for only four of them?
12. Do the Prime Minister and the Leader of the Opposition sit side by side or facing one another on opposite sides of the Clerk's table?

EXERCISE 86

Read these paragraphs and then answer the questions:

THE FOUNTAIN OF TREVI

Italy is the great country of fountains and the fountains of Rome are world famous. The Fountain of Trevi, in Rome, is one of the most magnificent in the city. It was built in the time of Pope Clement the Twelfth about the middle of the eighteenth century.

The water is brought underground from a spring many miles outside the city. Tradition tells us that Agrippa's soldiers, marching along the dusty road, met a young girl carrying water from a spring. The water was so good and pure that Agrippa decided to build an aqueduct¹ to carry the water to Rome. The spring still flows, after nearly two thousand years, and supplies Rome with pure water from the Fountain of Trevi.

The fountain and the palace behind it are a good example of the baroque style of architecture, which gives a feeling of magnificence, movement and excitement. This style is especially effective for fountains because of the moving water.



The Fountain of Trevi has fine sculpture: a statue of Neptune surrounded by numerous other figures, out of and over which the water flows to fill a great stone basin that surrounds the whole. There is a belief that if a visitor to Rome visits the fountain at midnight and drops a coin into the water, he will certainly return at some future time.

1. When was the Fountain of Trevi built?
2. Who was Pope at that time?
3. Where does the water come from?
4. How is the water brought into Rome?
5. Has Rome only a few fountains or is it famous for its very numerous and beautiful fountains?

¹ *aqueduct*: artificial channel or large pipe for carrying water from a distance.

6. When did Agrippa live?
7. Is he famous as a sculptor or as a soldier and statesman?
8. Why did Agrippa build an aqueduct to carry water from the spring into Rome?
9. Is baroque architecture like modern architecture or completely different?
10. Is there a lot of magnificent decoration on buildings in the baroque style or are they very simple?
11. Who was Neptune?
12. Does the statue of Neptune in the Fountain of Trevi stand alone or is it surrounded by other sculptures?
13. What are these figures surrounded by?
14. What is the old story about dropping a coin into the fountain?
15. What do you think happens to all the coins that visitors drop into the fountain?

EXERCISE 87

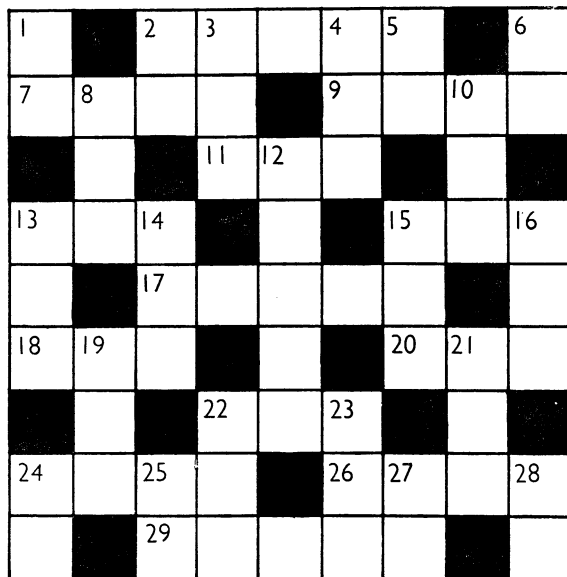
Rewrite these sentences using, for the word(s) in *italic type*, other words or phrases with about the same meaning. Suitable words can be found in the footnotes, Reading-Text Eighteen. Example:

{ Please *say what you have to say* to the chairman.
 { Please *address* the chairman.

1. The coal miners have *refused to accept* the wage offer that has been made to them.
2. This bus *has far too many people in it*.
3. This continuous cold and rainy weather *makes people feel unhappy*.
4. Antonio wanted to ask a question, but he could not *attract the attention of the teacher*.
5. How many English *words used in grammar* do you know?
6. The seats in the two front rows are *to be occupied only by* women.
7. Is there only one programme from the broadcasting stations in your country or are there *other* programmes?
8. English people have a great respect for *customs handed down to them from the past*.
9. They do not like *sudden and great* changes.
10. What *made her feel so curious*?

EXERCISE 88

A CROSSWORD PUZZLE



CLUES

ACROSS:

2. You may get - - - - if you work too long or too hard. 7. Bad workmen sometimes blame their - - - - s. 9. Twelve o'clock in the middle of the day. 11. Past tense of *lead*. 13. Your wrist is the part of the body between your - - - and your hand. 15. Allow. 17. In addition to what is usual or needed. 18. If the house your parents live in is theirs, they - - - it. 20. A common question word. 22. Present Tense finite of *be*. 24. Sixty minutes make one - - - -. 26. Things that help. 29. Begin.

CLUES

Down:

1, 2 and 6. Prepositions. 3. If you are ---, you should see a doctor. 4. Opposite of 29 across. 5. Helping verb. 6. See 1. 8. We hear with --- ears. 10. Six is --- less than seven. 12. Go into. 13. Shakespeare was born nearly four centuries ---. 14. We say 'Ladies and gentlemen', but '--- and women'. 15. Barristers have studied this subject. 16. Child's plaything. 19. Interrogative pronoun. 21. Put something where other people could not find it. 22. Used after *thou*. 23. Where a hearing aid is put. 24, 25 and 27. Personal pronouns. 28. Adverb with many uses.

EXERCISE 89

Read these paragraphs. If there is anything you do not understand, either use a good dictionary or go to your teacher for help.

TO END UP WITH

Everything seems to be going up these days. Prices are going up, and that makes the cost of living go up. Those people whose wages and salaries go up are fortunate; they can manage, perhaps, to keep up with rising costs.

Populations are going up, too, and if the world becomes overcrowded, there may be more wars. Then, when the atomic bombs drop, everything will go up in smoke and dust, and it will be all up with civilization.

We must not give up hope, however. Let us cheer up, and not look only on the dark side. Even though troubles pile up, good fortune will turn up occasionally. Servants may leave so that we have to wash up after our meals, but we may still, when the work is done, be able to put our feet up for a few minutes. We may, when we go out in the car, find the roads up, or so bad that our tyres go flat and have to be pumped up. Yet, when we get home, we may perhaps enjoy, if we sit up late, a wonderful broadcast of opera from Milan or Rome. Things do look up sometimes.

Life is full of ups and downs. We may feel depressed and fed up now, but good luck will turn up again soon. So, once again, cheer up.

IRREGULAR VERBS

These two lists are supplied to help you when you are reading and writing.

In List One there are six columns. In the first column the infinitive form is given. In the third column the Past Tense form is given. If you want to know the Past Tense form of *eat*, look at the third column, where you will find *ate*. The fifth column gives the Past Participle form. The second, fourth and sixth columns give phonetic transcriptions.

In List Two the Past Tense and Past Participle forms of irregular verbs are given in alphabetical order. Use this list when you meet in your reading a form of which you do not know or do not remember the infinitive form. If you meet *bought* or *brought* and want to know the infinitive form, this list will give you the infinitive form, *buy*, *bring*.

LIST ONE

Infinitive		Past Tense		Past Participle	
bear	beə*	bore	bo:*	borne	bo:n
beat	bi:t	beat	bi:t	beaten	'bi:tn
become	bi'kʌm	became	bi'keim	become	bi'kʌm
begin	bi'gin	began	bi'gan	begun	bi'gan
bend	bend	bent	bent	bent	bent
bet	bet	bet	bet	bet	bet
bite	bait	bit	bit	bitten	'bitn
blow	blou	blew	blu:	blown	bloun
break	breik	broke	brouk	broken	'broukn
bring	briŋ	brought	bro:t	brought	bro:t
broadcast	'bro:dkʌ:st	broadcast	'bro:dkʌ:st	broadcast	'bro:dkʌ:st
build	bild	built	bilt	built	bilt
burn	bə:n	burnt	bə:nt	burnt	bə:nt
burst	bə:st	burst	bə:st	burst	bə:st
buy	bai	bought	bo:t	bought	bo:t
catch	kʌtʃ	caught	ko:t	caught	ko:t
choose	tʃu:z	chose	tʃouz	chosen	'tʃouzn
come	kʌm	came	keim	come	kʌm
cost	kost	cost	kost	cost	kost
cut	kʌt	cut	kʌt	cut	kʌt
deal	di:l	dealt	delt	dealt	delt

	Infinitive		Past Tense		Past Participle
dig	dig	dug	dʌg	dug	dʌg
do	du:	did	did	done	dʌn
draw	dro:	drew	dru:	drawn	dro:n
dream	dri:m	dreamed	dri:md	dreamed	dri:md
		dreamt	dremt	dreamt	dremt
drink	drɪŋk	drank	draŋk	drunk	draŋk
drive	draiv	drove	drouv	driven	'drivn
eat	i:t	ate	et	eaten	'i:tn
fall	fɔ:l	fell	fel	fallen	'fɔ:ln
feed	fi:d	fed	fed	fed	fed
feel	fi:l	felt	felt	felt	felt
fight	fait	fought	fɔ:t	fought	fɔ:t
find	faind	found	faund	found	faund
fly	flai	flew	flu:	flown	floun
forget	fə'get	forgot	fə'got	forgotten	fə'gotn
forgive	fə'giv	forgave	fə'geiv	forgiven	fə'givn
freeze	fri:z	froze	frouz	frozen	'frouzn
get	get	got	got	got	got
give	giv	gave	geiv	given	'givn
go	gou	went	went	gone	gon
grow	grou	grew	gru:	grown	groun
hang	haŋ	hung	haŋ	hung	haŋ
have	hav	had	had	had	had
hear	hiə*	heard	hə:d	heard	hə:d
hide	haid	hid	hid	hidden	'hidn
hit	hit	hit	hit	hit	hit
hold	hould	held	held	held	held
hurt	hə:t	hurt	hə:t	hurt	hə:t
keep	ki:p	kept	kept	kept	kept
kneel	ni:l	knelt	nelt	knelt	nelt
know	nou	knew	nju:	known	noun
lay	lei	laid	leid	laid	leid
lead	li:d	led	led	led	led
learn	lə:n	learnt	lə:nt	learnt	lə:nt
leave	li:v	left	left	left	left
lend	lend	lent	lent	lent	lent
let	let	let	let	let	let
lie	lai	lay	lei	lain	lein

Infinitive		Past Tense		Past Participle	
light	lait	lit	lit	lit	lit
lose	lu:z	lost	lost	lost	lost
make	meik	made	meid	made	meid
mean	mi:n	meant	ment	meant	ment
meet	mi:t	met	met	met	met
overcome	,ouva'kam	overcame	,ouva'keim	overcome	,ouva'kam
put	put	put	put	put	put
read	ri:d	read	red	read	red
ride	raid	rode	roud	ridden	'ridn
ring	riŋ	rang	raŋ	rung	raŋ
rise	raiz	rose	rouz	risen	'rizn
run	raŋ	ran	ran	run	raŋ
say	sei	said	sed	said	sed
see	si:	saw	so:	seen	si:n
sell	sel	sold	sould	sold	sould
send	send	sent	sent	sent	sent
set	set	set	set	set	set
sew	sou	sewed	soud	sewed	soud
				sewn	soun
shake	ʃeik	shook	ʃuk	shaken	'ʃeikn
shine	ʃain	shone	ʃon	shone	ʃon
shoot	ʃu:t	shot	ʃot	shot	ʃot
shut	ʃʌt	shut	ʃʌt	shut	ʃʌt
sing	siŋ	sang	saŋ	sung	sʌŋ
sink	siŋk	sank	saŋk	sunk	sʌŋk
sit	sit	sat	sat	sat	sat
sleep	sli:p	slept	slept	slept	slept
sow	sou	sowed	soud	sowed	soud
				sown	soun
speak	spi:k	spoke	spouk	spoken	'spoukn
spell	spel	spelled	speld	spelled	speld
		spelt	spelt	spelt	spelt
spend	spend	spent	spent	spent	spent
spill	spil	spilled	spild	spilled	spild
		spilt	spilt	spilt	spilt
spoil	spoil	spoiled	spoild	spoiled	spoild
		spoilt	spoilt	spoilt	spoilt
spread	spred	spread	spred	spread	spred

Infinitive		Past Tense		Past Participle	
stand	stand	stood	stud	stood	stud
steal	sti:l	stole	stoul	stolen	'stouln
stick	stik	stuck	stak	stuck	stak
strike	straik	struck	strak	struck	strak
swear	sweə*	swore	swo:*	sworn	swo:n
swim	swim	swam	swam	swum	swam
swing	swiŋ	swung	swuŋ	swung	swuŋ
take	teik	took	tuk	taken	'teikn
teach	ti:tʃ	taught	to:t	taught	to:t
tear	teə*	tore	to:*	torn	to:n
tell	tel	told	tould	told	tould
think	θiŋk	thought	θo:t	thought	θo:t
throw	θrou	threw	θru:	thrown	θroun
understand	ˌʌndə'stand	understood	ˌʌndə'stud	understood	ˌʌndə'stud
wake	weik	woke	wouk	woke	wouk
				woken	'woukn
wear	weə*	wore	wo:*	worn	wo:n
win	win	won	wʌn	won	wʌn
wind ¹	waind	wound	waund	wound	waund
write	rait	wrote	rout	written	'ritn

¹ As in *wind up a watch, a winding river.*

LIST TWO

p.t. = Past Tense

p.p. = Past Participle

ate, *p.t.* of eat
 became, *p.t.* of become
 become, *p.p.* of become
 beat, *p.t.* of beat
 beaten, *p.p.* of beat
 began, *p.t.* of begin
 begun, *p.p.* of begin
 bent, *p.t.* and *p.p.* of bend
 bet, *p.t.* and *p.p.* of bet
 bit, *p.t.* of bite
 bitten, *p.p.* of bite
 blew, *p.t.* of blow
 blown, *p.p.* of blow
 bore, *p.t.* of bear
 borne, *p.p.* of bear
 bought, *p.t.* and *p.p.* of buy
 broadcast, *p.t.* and *p.p.* of broad-
 cast
 broke, *p.t.* of break
 broken, *p.p.* of break
 brought, *p.t.* and *p.p.* of bring
 built, *p.t.* and *p.p.* of build
 burnt, *p.t.* and *p.p.* of burn
 burst, *p.t.* and *p.p.* of burst
 came, *p.t.* of come
 caught, *p.t.* and *p.p.* of catch
 chose, *p.t.* of choose
 chosen, *p.p.* of choose
 come, *p.p.* of come
 cost, *p.t.* and *p.p.* of cost
 cut, *p.t.* and *p.p.* of cut
 dealt, *p.t.* and *p.p.* of deal
 did, *p.t.* of do
 done, *p.p.* of do
 drank, *p.t.* of drink
 drawn, *p.p.* of draw

dreamed, *p.t.* and *p.p.* of
 dream
 dreamt, *p.t.* and *p.p.* of dream
 drew, *p.t.* of draw
 driven, *p.p.* of drive
 drove, *p.t.* of drive
 drunk, *p.p.* of drink
 dug, *p.t.* and *p.p.* of dig
 eaten, *p.p.* of eat
 fallen, *p.p.* of fall
 fed, *p.t.* and *p.p.* of feed
 fell, *p.t.* of fall
 felt, *p.t.* and *p.p.* of feel
 flew, *p.t.* of fly
 flown, *p.p.* of fly
 forgave, *p.t.* of forgive
 forgiven, *p.p.* of forgive
 forgot, *p.t.* of forget
 forgotten, *p.p.* of forget
 fought, *p.t.* and *p.p.* of fight
 found, *p.t.* and *p.p.* of find
 froze, *p.t.* of freeze
 frozen, *p.p.* of freeze
 gave, *p.t.* of give
 given, *p.p.* of give
 gone, *p.p.* of go
 got, *p.t.* and *p.p.* of get
 grew, *p.t.* of grow
 grown, *p.p.* of grow
 heard, *p.t.* and *p.p.* of hear
 held, *p.t.* and *p.p.* of hold
 hid, *p.t.* of hide
 hidden, *p.p.* of hide
 hit, *p.t.* and *p.p.* of hit
 hung, *p.t.* and *p.p.* of hang
 hurt, *p.t.* and *p.p.* of hurt

kept, *p.t. and p.p. of keep*
 knelt, *p.t. and p.p. of kneel*
 knew, *p.t. of know*
 known, *p.p. of know*
 laid, *p.t. and p.p. of lay*
 lain, *p.p. of lie*
 lay, *p.t. of lie*
 learnt, *p.t. and p.p. of learn*
 led, *p.t. and p.p. of lead*
 left, *p.t. and p.p. of leave*
 lent, *p.t. and p.p. of lend*
 let, *p.t. and p.p. of let*
 lit, *p.t. and p.p. of light*
 lost, *p.t. and p.p. of lose*
 made, *p.t. and p.p. of make*
 meant, *p.t. and p.p. of mean*
 met, *p.t. and p.p. of meet*
 overcame, *p.t. of overcome*
 overcome, *p.p. of overcome*
 put, *p.t. and p.p. of put*
 ran, *p.t. of run*
 rang, *p.t. of ring*
 read, *p.t. and p.p. of read*
 ridden, *p.p. of ride*
 risen, *p.p. of rise*
 rode, *p.t. of ride*
 rose, *p.t. of rise*
 run, *p.p. of run*
 rung, *p.p. of ring*
 said, *p.t. and p.p. of say*
 sang, *p.t. of sing*
 sank, *p.t. of sink*
 sat, *p.t. and p.p. of sit*
 saw, *p.t. of see*
 seen, *p.p. of see*
 sent, *p.t. and p.p. of send*
 set, *p.t. and p.p. of set*
 sewed, *p.t. and p.p. of sew*
 sewn, *p.p. of sew*

shaken, *p.p. of shake*
 shone, *p.t. and p.p. of shine*
 shook, *p.t. of shake*
 shot, *p.t. and p.p. of shoot*
 shut, *p.t. and p.p. of shut*
 slept, *p.t. and p.p. of sleep*
 sold, *p.t. and p.p. of sell*
 sowed, *p.t. and p.p. of sow*
 sown, *p.p. of sow*
 spelled, *p.t. and p.p. of spell*
 spelt, *p.p. of spell*
 spent, *p.t. and p.p. of spend*
 spilled, *p.t. and p.p. of spill*
 spilt, *p.t. and p.p. of spill*
 spoiled, *p.t. and p.p. of spoil*
 spoilt, *p.t. and p.p. of spoil*
 spoke, *p.t. of speak*
 spoken, *p.p. of speak*
 spread, *p.t. and p.p. of spread*
 stole, *p.t. of steal*
 stolen, *p.p. of steal*
 stood, *p.t. and p.p. of stand*
 struck, *p.t. and p.p. of strike*
 stuck, *p.t. and p.p. of stick*
 sung, *p.p. of sing*
 sunk, *p.p. of sink*
 swam, *p.t. of swim*
 swore, *p.t. of swear*
 sworn, *p.p. of swear*
 swum, *p.p. of swim*
 swung, *p.t. and p.p. of swing*
 taken, *p.p. of take*
 taught, *p.t. and p.p. of teach*
 thought, *p.t. and p.p. of think*
 threw, *p.t. of throw*
 thrown, *p.p. of throw*
 told, *p.t. and p.p. of tell*
 took, *p.t. of take*
 tore, *p.t. of tear*

torn, *p.p. of* tear
understood, *p.t. and p.p. of*
understand
went, *p.t. of* go
woke, *p.t. and p.p. of* wake
woken, *p.p. of* wake

won, *p.t. and p.p. of* win
wore, *p.t. of* wear
worn, *p.p. of* wear
wound, *p.t. and p.p. of* wind
written, *p.p. of* write
wrote, *p.t. of* write

PRONOUNCING VOCABULARY

Words that occur in Books One and Two are not given here unless, in Book Three, there are derivatives or compounds in which there is a change (of stress, vowel sound, etc.) that makes comparison useful.

Derivatives in *-er*, *-est*, *-y*, *-ly*, *-ness*, *-ment*, *-ful*, *-less* and *-ist* are not given unless there is a change in vowel sound or position of stress (as in *piano* and *pianist*).

Words of one syllable that are spelt phonetically, i.e. such words as *strip*, for which the phonetic transcription is identical with the ordinary spelling, are not given here.

abbey	'abi	agent	'eidʒənt
abolish	ə'bolɪʃ	agency	'eidʒənsɪ
abolition	ˌabə'liʃn	ahead	ə'hed
absolutely	'absəljʊ:tli	airfield	'eəfi:ld
abstract (<i>adj.</i>)	'abstrakt	alike	ə'laɪk
accident	'aksɪdənt	alphabet	'alfəbet
accidental	ˌaksɪ'dentl	alphabetic(al)	ˌalfə'betɪk(l)
acclimatize	ə'klaɪmətaɪz	alternative	ɔ:(j)'tɜ:nətɪv
acclimatiza-	ə'klaɪmə-	amateur	'amətə:*
tion	taɪ'zeɪʃn	ambassador	am'basədə*
accompany	ə'kʌmpəni	ambitious	am'biʃəs
accountant	ə'kaʊntənt	amphitheatre	ə'mfi,θiətə*
accuse	ə'kju:z	annual	'ænjuəl
accusation	ˌækju:'zeɪʃn	anxious	'æŋkʃəs
achievement	ə'tʃi:vmənt	anxiety	æŋ'zaɪəti
acre	'eɪkə*	apply	ə'plai
acrobat	'akrəbat	approach	ə'prəʊtʃ
acrobatic	ˌakrə'batɪk	approve	ə'pru:v
active	'aktiv	approval	ə'pru:vl
activity	ak'tɪvɪti	aqueduct	'akwɪdʌkt
admire	əd'maɪə*	archbishop	'ɑ:tʃ'biʃəp
admiration	ˌədmi'reɪʃn	architect	'ɑ:kɪtekt
admit	əd'mɪt	architecture	'ɑ:kɪtektʃə*
admittance	əd'mɪtəns	architectural	ˌɑ:kɪ'tektʃərəl
admission	əd'mɪʃn	argue	'ɑ:gju:
advantage	əd'vɑ:ntɪdʒ	argument	'ɑ:gjumənt
aerial	'eəriəl	armed	ɑ:md

arrange	ə'reindʒ	behead	bi'hed
arrest	ə'rest	belief	bi'li:f
artist	'a:tist	bench	bentʃ
ash	aʃ	beyond	bi'jɒnd
ashamed	ə'feimd	bishop	'biʃəp
assemble	ə'sembl	bite	bait
assembly	ə'sembli	bomb	bɒm
astonish	əs'tɒniʃ	bombard	bɒm'bɑ:d
asylum	ə'sailəm	bookcase	'bukkeis
atlas	'atləs	bookmaker	'buk,meikə*
atmosphere	'atməsfɪə*	bookseller	'buk,sələ*
atmospheric	'atməs'ferik	bookstall	'bukstɔ:l
atom	'atəm	border	'bɔ:də*
atomic	ə'tɒmik	bore	bɔ:*
attempt	ə'tempt	borough	'bʌrə*
attend	ə'tend	boundary	'baundəri
attendance	ə'tendəns	bracket	'brakit
attention	ə'tenʃn	breadth	'bredθ
attentive	ə'tentiv	breeze	bri:z
audience	'ɔ:diəns	broad	brɔ:d
author	'ɔ:θə*	bull	bul
authorize	'ɔ:θəraiz	bull-fight	'bulfait
authorization	'ɔ:θərai'zeiʃn	bunch	bʌntʃ
available	ə'veiləbl	bungalow	'bʌŋgəlou
balloon	bə'lu:n	cable	'keibl
bandit	'bandit	capable	'keipəbl
barge	bɑ:dʒ	capacity	kə'pasi:ti
barmaid	'bɑ:meid	cape	keip
baroque	bə'rouk, bə'rok	captain	'kaptin
barrister	'baristə*	cart	kɑ:t
base	beis	cartoon	kɑ:'tu:n
battle	'batl	carve	kɑ:v
bay	bei	catapult	'kætəpʌlt
beach	bi:tʃ	cathedral	kə'θi:drəl
bearable	'beərəbl	Catholic	'kæθəlik
behalf	bi'hɑ:f	caution	'kɔ:ʃn
behave	bi'heiv	cautious	'kɔ:ʃəs
behaviour	bi'heivjə*	cedar	'si:də*

celebrate	'selibreit	colony	'koləni
celebration	,seli'breiʃn	colonial	kə'louniəl
cell	sel	comedy	'komədi
cellar	'selə*	comedian	kə'mi:diən
certainty	'sə:tnti	comic	'komik
chairman	'tʃeəmən	command	kə'ma:nd
chamber	'tʃeimbə*	comment	'koment
champion	'tʃampiən	commerce	'komə:s
chapel	'tʃapl	commercial	kə'mə:ʃl
chapter	'tʃaptə*	commit	kə'mit
character	'kærɪktə*	communist	'komjunist
characteristic	,kærəktə'ristik	community	kə'mju:niti
charity	'tʃariti	companion	kəm'panjən
château	'ʃatou	compare	kəm'peə*
cheat	tʃi:t	comparison	kəm'parɪsn
cheer	tʃiə*	comparative	kəm'parɪtɪv
chemical	'kemɪkl	complain	kəm'pleɪn
chew	tʃu:	complicate	'komplikeɪt
chimney-pot	'tʃɪmnɪpɒt	complication	,komplɪ'keɪʃn
china	'tʃaɪnə	compose	kəm'pouz
Christmas	'krɪsməs	composition	,kompə'zɪʃn
circulate	'sə:kjuleɪt	concern	kən'sə:n
circulation	,sə:kju'leiʃn	conclude	kən'klu:d
circumstance	'sə:kəmstəns	conclusion	kən'klu:ʒn
civilian	sɪ'vɪljən	concrete (<i>n.</i>)	'kɒŋkri:t
civilize	'sɪvɪlaɪz	condemn	kən'dem
civilization	,sɪvɪlai'zeɪʃn	conduct (<i>v.</i>)	kən'dʌkt
clerk	kla:k	Confessor	kən'fesə*
client	'klaɪənt	confuse	kən'fju:z
climate	'klaɪmɪt	confute	kən'fju:t
clue	klu:	conquer	'kɒŋkə*
coal-mine	'koulmain	conquest	'kɒŋkwɛst
code	koud	conservative	kən'sə:vətɪv
codify	'koudɪfaɪ	consider	kən'sɪdə*
coffin	'kɒfɪn	considera-	
coke	kouk	tion	kən'sɪdə'reɪʃn
collar	'kolə*	constable	'kənstəbl
collection	kə'lekʃn	contempt	kən'tempt
colonel	'kə:nl	content (<i>adj.</i>)	kən'tent

continual	kən'tɪnjuəl	dare	dəə*
continuous	kən'tɪnjuəs	debate	dɪ'beɪt
contradict	ˌkɒntrə'dɪkt	declare	dɪ'kleə*
contribute	kən'trɪbjʊ:t	declaration	ˌdeklə'reɪʃn
contribution	ˌkɒntri'bju:ʃn	decorate	ˌdekə'reɪt
converse (v.)	kən'vɜ:s	decoration	ˌdekə'reɪʃn
conversation	ˌkɒnvə'seɪʃn	decrease (v.)	dɪ'kri:s
convict (v.)	kən'vɪkt	decrease (n.)	'dɪ:kri:s
conviction	kən'vɪkʃn	defend	dɪ'fend
corporation	ˌkɔ:pə'reɪʃn	defence	dɪ'fens
correspon-		definite	'defɪnɪt
dence	ˌkɒrɪs'pɒndəns	deliberate (adj.)	dɪ'libə'reɪt
corridor	'kɒrɪdɔ:*	deliver	dɪ'livə*
corrupt	kə'rʌpt	depressing	dɪ'presɪŋ
corruption	kə'rʌpʃn	describe	dɪs'kraɪb
cosmetic	kɒz'metɪk	description	dɪs'krɪpʃn
counsel	'kaʊnsəl	design	dɪ'zeɪn
coupon	'ku:pɒn	desire	dɪ'zaɪə*
courtesy	'kɜ:təsi	desirable	dɪ'zaɪərəbl
courteous	'kɜ:tɪəs	destroy	dɪ'strɔɪ
cousin	'kʌzn	destruction	dɪ'strʌkʃn
cream	kri:m	detergent	dɪ'tɜ:dʒənt
credit	'kredit	determine	dɪ'tɜ:mɪn
criminal	'krɪmɪnl	determination	dɪ'tɜ:mɪ'neiʃn
critic	'krɪtɪk	differ	'dɪfə*
criticism	'krɪtɪsɪzəm	digest (v.)	dɪ'dʒest
criticize	'krɪtɪsaɪz	diplomat	'dɪpləmat
crocodile	'krɒkədɪl	director	dɪ'rektə*
crossword	'krɒswɜ:d	discharge (v.)	dɪs'tʃɑ:dʒ
crown	kraʊn	discourse (n.)	'dɪskɔ:s
curable	'kjʊərəbl	discourteous	dɪs'kɜ:tɪəs
curious	'kjʊəriəs	discuss	dɪs'kʌs
curiosity	'kjʊəri'ɒsɪtɪ	discussion	dɪs'kʌʃn
curtain	'kɜ:tn	dislike (v. and n.) ¹	dɪs'laɪk
curved	kə:vɪd	disobey	dɪsə'beɪ
cutlery	'kʌtləri	disobedience	dɪsə'bi:dʒəns
cylinder	'sɪlɪndə*	display	dɪs'pleɪ

¹ The noun is, in the phrase *likes and dislikes*, stressed on the first syllable: 'dislaɪks.

dock	dok	equal	'i:kwəl
double	'dʌbl	equality	i: 'kwoliti
drain	drein	Esquire	is 'kwaɪə*
draining-board	'dreɪnɪŋbɔ:d	essay	'eseɪ
drama	'dra:mə	essence	'esns
dramatic	drə'matik	establish	es'tabliʃ
dramatist	'drəmətɪst	estate	es'teɪt
dressings-table	'dresɪŋ,teɪbl	evidence	'evɪdəns
driveway	'draɪvwei	exams	ɪg'zənz
dry-clean	'draɪ'kli:n	exclaim	eks'kleɪm
ducking-stool	'dʌkɪŋstu:l	exclamation	eks'kleɪ'meɪʃn
duke	dju:k	execute	'eksɪkju:t
dumb	dʌm	execution	eksɪ'kju:ʃn
dynamo	'daɪnəməu	exhibition	eksɪ'biʃn
		expand	eks'pænd
		expedition	eks'pi:diʃn
		experience	eks'piəriəns
eager	'i:gə*	experiment	eks'perɪmənt
earl	ə:l	expert	'eksɜ:t
earnest	'ə:nɪst	explore	eks'plɔ:*
earthquake	'ə:θkweɪk	exploration	eks'plɔ'reɪʃn
ease	i:z	export (v.)	eks'pɔ:t
edit	'edit	export (n.)	'eksɜ:t
edition	i'diʃn	exterior	eks'tiəriə*
editor	'editə*	eyebrow	'aɪbrau
editorial	'edi'tɔ:riəl		
effect	e'fekt	face-cream	'feɪskri:m
effective	e'fektɪv	facility	fə'sɪlɪti
effort	'efət	fade	feɪd
embassy	'embəsi	fail	feɪl
emphasis	'emfəsɪs	failure	'feɪljə*
emphatically	em'fatɪkəli	familiar	fə'mɪljə*
empire	'empaɪə*	favourable	'feɪvərəbl
enable	e'neɪbl (i'n-)	favourite	'feɪvərɪt
enclose	en'kləʊz (in'kl-)	fee	fi:
enemy	'enɪmi	feed	fi:d
energy	'enədʒi	fence	fens
enormous	i'nɔ:məs	festival	'festɪvl
envy	'envi	fiction	'fɪkʃn

fierce	fɪəs	gratitude	'gratɪtʃu:d
final	'faɪnəl	grease	'gri:z
finance	fɪ-, faɪ'nans	greeting	'gri:tiŋ
financial	fɪ-, faɪ'nansəl	greyhound	'greɪhaʊnd
flex	fleks	group	gru:p
flight	flaɪt	guarantee	ˌgarən'ti:
flour	'flaʊə*	guard	gɑ:d
forecast (v.)	fə:'kɑ:st	Guardian	'gɑ:diən
foreman	'fə:mən	habitual	hə'bitʃuəl
forgive	fə'gɪv	hair-dresser	'heə,dresə*
formal	'fɔ:ml	handwriting	'hand,'raɪtɪŋ
fortune	'fɔ:tʃən	handsome	'hansəm
fortunate	'fɔ:tʃənɪt	harm	hɑ:m
foundation	faʊn'deɪʃn	harvest	'hɑ:vɪst
frank	fræŋk	hearsay	'hiəseɪ
freehold	'fri:həʊld	helicopter	'helɪkɒptə*
frequent	'fri:kwənt	hero	'hiərəʊ
frightful	'fraɪtful	hide	haɪd
fur	fə:*	highbrow	'haɪbraʊ
furnish	'fə:nɪʃ	holy	'houli
		honest	'ɒnɪst
gain	geɪn	honeymoon	'hʌnɪmu:n
gamble	'gæmbl	horrible	'hɒrɪbl
gaming	'geɪmɪŋ	host	houst
gangway	'gæŋwei	huge	hju:dʒ
generation	ˌdʒenə'reɪʃn	hyphen	'haɪfən
geography	dʒɪ'ɒgrəfi		
geographical	dʒɪə'græfɪkl	ice-axe	'aɪsaks
geometry	dʒɪ'ɒmətɪ	ice-fall	'aɪsfɔ:l
geometrical	dʒɪə'metrɪkl	icy	'aɪsɪ
glacier	'glæsiə*	idle	'aɪdl
glider	'glɑɪdə*	ignorant	'ɪgnərənt
goal	gəʊl	ignorance	'ɪgnərəns
govern	'gʌvən	ignore	ɪg'no:*
gown	gaʊn	illiterate	i'lɪtərɪt
grain	greɪn	imitate	'ɪmɪteɪt
grant	grɑ:nt	imitation	ˌɪmɪ'teɪʃn
grape	greɪp	immaterial	ˌɪmə'tɪəriəl
grateful	'greɪtful	immovable	i'mu:vəbl

impatient	im'pei fənt	jaw	dʒo:
imperial	im'piəriəl	jealous	'dʒeləs
import (<i>v.</i>)	im'pɔ:t	jointly	'dʒɔɪntli
import (<i>n.</i>)	'impɔ:t	joke	dʒɔuk
impression	im'preʃn	jolly	'dʒɒli
imprison	im'prɪzn	journalism	'dʒə:nəlɪzm
inclined	in'klaɪnd	juggler	'dʒʌɡlə*
increase (<i>v.</i>)	in'kri:s	jungle	'dʒʌŋɡl
increase (<i>n.</i>)	'ɪnkri:s	juror	'dʒʊərə*
independent	'ɪndɪ'pendənt	jury	'dʒʊəri
influence	'ɪnfluəns		
influential	ɪnflu'enʃl	kill-joy	'kɪldʒɔɪ
informal	in'fɔ:ml	kohl	koul
inhabitant	in'həbɪtənt		
innocent	'ɪnəsənt	labour-saving	'leɪbə'seɪvɪŋ
inquire	in'kwaɪə*	ladder	'ladə*
insane	in'seɪn	landmark	'lændmɑ:k
institute	'ɪnstɪtju:t	larder	'lɑ:də*
instruct	in'strʌkt	launch	lɔ:ntʃ
intend	in'tend	lavatory	'lavətəri
intention	in'tenʃn	law-abiding	'lɔ:ə,bɑɪdɪŋ
interchange (<i>n.</i>)	'ɪntətʃeɪndʒ	law-court	'lɔ:ko:t
interfere	ɪntə'fɪə*	lawyer	'lɔ:jə*
interference	ɪntə'fɪərəns	lead (<i>n.</i>) ¹	led
interior	in'tiəriə*	learned (<i>adj.</i>)	'lə:nɪd
interrupt	ɪntə'rʌpt	legal	'li:ɡl
interruption	ɪntə'rʌpʃn	legality	li:'ɡalɪti
introduce	ɪntrə'dju:s	legend	'ledʒənd
introduction	ɪntrə'dʌkʃn	legislate	'ledʒɪsleɪt
invade	in'veɪd	legislation	'ledʒɪs'leɪʃn
invent	in'vent	legislative	'ledʒɪsleɪtɪv
invention	in'venʃn	legislature	'ledʒɪsleɪtʃə*
ironmongery	'aɪən,mʌŋɡəri	leisure	'leɪzə*
irregular	ɪ'reɡjʊlə*	liable	'laɪəbl
irreligious	ɪrɪ'lɪdʒəs	liability	'laɪə'bɪlɪti
irresistible	ɪrɪ'zɪstəbl	Liberal	'lɪbərəl
		library	'laɪbrəri
jar	dʒɑ:*	librarian	laɪ'breəriən

¹ the metal.

light-hearted	'laɪt'hɑ:tɪd	monarch	'mɒnək
limited	'lɪmɪtɪd	monarchical	mɒ'nɑ:kɪkl
link	lɪŋk	monkey	'mʌŋki
lip-read	'lɪpri:d	monsoon	mon'su:n
live (<i>adj.</i>)	laɪv	moonlight	'mu:nlaɪt
living-room	'lɪvɪŋrʊm	moral	'mɒrəl
lobby	'lɒbi	morality	mə'ralɪti
lottery	'lɒtəri	motto	'mɒtəu
lunatic	'l(j)u:nætɪk	mountain	'maʊntɪn
luxury	'lʌkʃəri	mountainous	'maʊntɪnəs
luxurious	lʌk'sjuəriəs	mountaineer	'maʊntɪ'niə*
		mud	mʌd
		multi-seater	'mʌltɪ'si:tə*
madam	'mædəm	multitude	'mʌltɪtju:d
madman	'mædmən	museum	mju:'ziəm
magazine	'maga'zi:n	mystery	'mɪstəri
magistrate	'mædʒɪstr(e)ɪt	mysterious	mis'tiəriəs
magnificent	'mæɡ'nɪfɪsənt		
mail	meɪl	naked	'neɪkɪd
mansion	'mænʃn	nation	'neiʃn
marble	'mɑ:bl	nationality	'næʃə'nalɪti
margin	'mɑ:dʒɪn	nature	'neɪtʃə*
marriageable	'mæɪdʒəbl	navy	'neɪvi
marvellous	'mɑ:vələs	nobility	nou'bilɪti
mass	mas	nobleman	'nəʊblmən
matter	'mætə*	nonconformist	'nɒnkən'fɔ:mɪst
mayor	meə*	northern	'nɔ:ðən
memorial	mi'mo:riəl		
memory	'meməri	oak	oʊk
mental	'mentl	obedience	o(u)'bi:djəns
mention	'menʃn	object (<i>v.</i>)	əb'dʒekt
meridian	mə'ri:dʒən	objection	əb'dʒekʃn
Messrs	'mesəz	Observer	əb'zə:və*
metropolis	mə'trɒpəlɪs	obvious	'ɒvviəs
metropolitan	'metrə'pɒlɪtən	occasion	ə'keɪʒn
military	'mɪlɪtəri	occupy	'ɒkjupaɪ
misery	'mɪzəri	occupation	'ɒkju'peiʃn
mix	mɪks	offender	ə'fendə*
model	'mɒdl	omit	o(u)'mɪt

operate	'opəreit	persecute	'pə:sikju:t
oppose	ə'pəuz	persecution	'pə:si'kju:ʃn
opposition	,opə'ziʃn	persuade	pə'sweid
orchestra	'ɔ:kistrə	persuasion	pə'sweizn
orchestral	ɔ:'kestrəl	phone	fəʊn
organize	'ɔ:gənaiz	photograph	'fəʊtəʊgrə(:)f
organization	,ɔ:gənai'zeiʃn	photographer	fə'təgrəfə*
origin	'ɔrɪdʒɪn	photography	fə'təgrəfi
original	ə'rɪdʒɪnl	physical	'fɪzɪkl
outcome	'aʊtkʌm	piano	pi'anəu
outstretched	'aʊt'stretʃt	pianist	'piənɪst
overcome	,əʊvə'kʌm	pile	pail
overcrowding	,əʊvə'kraʊdɪŋ	pillory	'pɪləri
overtime	'əʊvətəɪm	pilot	'paɪlət
oxygen	'ɒksɪdʒən	pine	pain
		platinum	'plætɪnəm
pack	pak	plead	pli:d
pageant	'pædʒənt	poet	'pəʊɪt
palace	'pælɪs	pole	pəʊl
panel	'pænəl	poodle	'pu:dl
parliament	'pɑ:ləmənt	poplar	'pɒplə*
parliamentary	'pɑ:lə'mentəri	popular	'pɒpjulə*
passer-by	'pɑ:sə'baɪ	popularity	,pɒpjʊ'lærɪtɪ
passion	'pæʃn	portable	'pɔ:təbl
patient	'peɪʃənt	post-dated	'pəʊst'deɪtɪd
pattern	'pætən	poster	'pəʊstə*
pause	pəʊz	post-war	'pəʊst'wɔ:*
pavement	'peɪvmənt	practice (n.)	'præktɪs
pedestrian	pi'destrɪən	practise (v.)	'præktɪs
peep	pi:p	prefabricated	'pri:'fæbrɪkeɪtɪd
penalty	'penəltɪ	present (n. and adj.)	'preznt
perambulator	pə'rambjuleɪtə*	present (v.)	pri'zent
percentage	pə'sentɪdʒ	preside	pri'zaid
perfect (adj.)	'pə:fɪkt	president	'prezɪdənt
perform	pə'fɔ:m	prevent	pri'vent
period	'piəriəd	prevention	pri'venʃn
periodical	,piəri'ɒdɪkl	previous	'pri:vɪəs
permit (v.)	pə'mɪt	pre-war	'pri:'wɔ:*
permission	pə'mɪʃn		

probable	'prɒəbl	quote	kwout
probability	,prɒə'biliti	quotation	kwou'teiʃn
procession	prə'seʃn		
professional	prə'feʃnl	race-course	'reisko:s
professor	prə'fesə*	radiator	'reidiəitə*
profit	'prɒfit	range	reindʒ
progress (<i>n.</i>)	'prɒgres	rank	rɒŋk
progress (<i>v.</i>)	prou'gres	rear	riə*
propeller	prə'pelə*	rearrange	'ri:ə'reindʒ
properly	'prɒəli	rebuild	'ri:'bild
proportion	prə'pɔ:ʃn	receipt	ri'si:t
propose	prə'pəʊz	recipe	'resipi
proposal	prə'pəʊzl	recover ¹	ri'kavə*
prosecute	'prɒsikju:t	re-cover ²	'ri:'kavə*
prosecution	,prɒsi'kju:ʃn	reduce	ri'dju:s
prosperous	'prɒspərəs	reduction	ri'dʌkʃn
prosperity	prɒs'periti	refer	ri'fə:*
protect	prə'tekt	reference	'refərəns
protection	prə'tekʃn	reflect	ri'flekt
protest	prə'test	reflection	ri'flekʃn
Protestant	'prɒtistənt	refuse	ri'fju:z
proverb	'prɒvə:b	refusal	ri'fju:zl
proverbial	prə'və:biəl	region	'ri:dʒən
provide	prə'vaɪd	regular	'regjulə*
provision	prə'viziʒn	regulate	'regjuleit
province	'prɒvɪns	regulation	,regju'leiʃn
provincial	prə'vinʃl	reject	ri'dʒekt
publication	,pʌbli'keiʃn	release	ri'li:s
pump	pʌmp	reliable	ri'laɪəbl
punctual	'pʌŋktjuəl	renew	ri'nju:
punctuality	,pʌŋktju'əli	repeat	ri'pi:t
pure	pjuə*	repetition	,repɪ'tiʃn
purify	'pjuərifai	reputation	,repju'teiʃn
purification	,pjuərifɪ'keiʃn	require	ri'kwaɪə*
puzzle	'pʌzl	re-read	'ri:'ri:d
		reside	ri:'zaid
quality	'kwɒliti	residence	'rezidəns

¹ Get back.

² Cover again, put a new cover on.

residential	,rezi'denʃl	seldom	'seldəm
resist	ri'zist	select	si'lekt
resort	ri'zɔ:t	selection	si'lekʃn
responsible	ris'ponsibl	semi-circular	'semi'sə:kjulə*
responsibility	ris,ponsi'biliti	senior	'si:njə*
restore	ri'stɔ:*	sensitive	'sensitiv
restoration	,restə'reiʃn	sentiment	'sentimənt
retire	ri'taia*	sentimental	,senti'menti
revenge	ri'vendʒ	serve	sə:v
review	ri'vju:	settle	'setl
revival	ri'vaivl	severe	si'viə*
revolutionary	,revə'lu:ʃənəri	severity	si'veriti
revolver	ri'volvə*	shoulder	'ʃouldə*
rival	'raivl	sideboard	'saidbɔ:d
roadway	'roudwei	silence	'sailəns
rope	roup	similar	'similə*
rostrum	'rostrəm	similarity	,simi'lariti
rough	rʌf	simplicity	sim'plisiti
roulette	ru:'let	simplify	'simplifai
royal	'roiəl	simplification	,simplifi'keiʃn
rug	rʌg	sincere	sin'siə*
runway	'rʌnwei	sincerity	sin'seriti
		site	sait
sacred	'seikrid	situated	'sitjueitid
sailplane	'seilplein	situation	,sitju'eifn
saint	seint	sketch	sketʃ
salesgirl	'seilzgə:l	skiing	'fi:ɪŋ, 'ski:ɪŋ
sane	sein	sleeping-bag	'sli:pɪŋbag
sanity	'saniti	sleepwalker	'sli:p, wɔ:kə*
satisfy	'satisfai	slope	sloup
satisfaction	,satis'fakʃn	snobbery	'snɒbəri
scene	si:n	socialist	'souʃəlist
scenery	'si:nəri	solemn	'soləm
scheme	ski:m	solicitor	sə'lisitə*
score	sko:*	solid	'solid
screen	skri:n	solidify	sə'lidifai
screwdriver	'skru: ,draivə*	solve	solv
sculptor	'skʌlptə*	spill	spil
sculpture	'skʌlptʃə*	splendid	'splendid

sportsman	'spo:tsmən	theatre	'θiətə*
spread	spred	theatrical	θi'aatrikl
squire	'skwaia*	thermal	'θə:ml
stage	steidʒ	thorough	'θʌrə
standard	'standəd	thoroughfare	'θʌrəfeə*
starting-point	'sta:tɪŋpoint	thus	ðʌs
statue	'statju:	tide	taɪd
steadily	'stedili	tile	taɪl
stocks	stoks	toilet	'toɪlɪt
Strait	streɪt	toothpaste	'tu:θpeɪst
stretch	stretʃ	tow	tou
strict	strikt	tradesman	'treɪdzmən
style	stail	tradition	trə'dɪʃn
subtopia	sʌb'toupjə	translate	tra(:)ns'leɪt
suburb	'sʌbə:b	translation	tra(:)ns'leɪʃn
suburban	sə'bə:bən	transport (n.)	'tra(:)nspo:t
suck	sʌk	transport (v.)	tra(:)ns'po:t
suit (v.)	s(j)u:t	transporta-	tra(:)ns'po:-
suitable	's(j)u:təbl	tion	'teɪʃn
summit	'sʌmɪt	trial	'traɪəl
supplement	'sʌpləmənt	triangle	'traɪəŋɡl
surround	sə'raʊnd	triangular	traɪ'æŋɡulə*
swallow	'swolou	tribe	traɪb
swear	sweə*	tribune	'tribju:n
sympathy	'sɪmpəθi	triumph	'traɪəmf
sympathize	'sɪmpəθaɪz	trolley	'troli
sympathetic	'sɪmpə'θetɪk	troops	tru:ps
symphony	'sɪmfəni	trust	trʌst
symphonic	sɪm'fonɪk	truth	tru:θ
synonym	'sɪnənim	tug	tʌɡ
tact	takt	tunnel	'tʌnl
tale	teɪl	turf	tə:f
tarmac	'ta:mak	ugly	'ʌɡli
tax-collector	'takskeɪlektə*	ultra-short	'ʌltrə'ʃo:t
temper	'tempə*	unanimous	ju'naniməs
tempt	tem(p)t	unbearable	ʌn'beərəbl
term	tə:m	unbroken	ʌn'broukn
testament	'testəmənt	unconditional	ʌnkən'dɪʃənl

underlined	ˌʌndəˈlaɪnd	verdict	ˈvəːdɪkt
undesirable	ˌʌndɪˈzaɪərəbl	violent	ˈvaɪələnt
unfading	ʌnˈfeɪdɪŋ	violence	ˈvaɪələns
unfasten	ʌnˈfɑːsn	vocabulary	vəˈkæbjʊləri
unfurnished	ʌnˈfəːnɪʃt	vulgar	ˈvʌlgə*
uninstructed	ˌʌnɪnˈstrʌktɪd	vulgarity	vʌlˈɡærɪti
unlike	ʌnˈlaɪk		
unreadable	ʌnˈriːdəbl	wardrobe	ˈwɔːdrəʊb
upward	ˈʌpwəd	warehouse	ˈweəhaʊs
urban	ˈɜːbən	warship	ˈwɔːʃɪp
urge	ɜːdʒ	watchman	ˈwɒtʃmən
urgency	ˈɜːdʒənsi	wholly	ˈhəʊli
Utopia	juːˈtəʊpiə	wicked	ˈwɪkɪd
		witch	wɪtʃ
vacuum-cleaner	ˈvækjuəm- ˈkliːnə*	witness	ˈwɪtnɪs
vary	ˈveəri	wound (v.) ¹	wuːnd
vast	vɑːst	wound ²	waʊnd
		wrist	rɪst

¹ injure.

² p.t. and p.p. of *wind* (v.).

PROPER NAMES

Proper names that are not English are given here only if they are names commonly used, for which there is an accepted English pronunciation. Thus, *Portugal*, *Portuguese* and *Lisbon* are included, but not *Cascais* and *Sintra*. *Nepal* is given, but not *Khumbu*, the name of the glacier on Everest.

The pronunciation of such proper names is not important to the student of English. Portuguese students will pronounce *Cascais* and *Sintra* without hesitation. Greek- or Arabic-speaking students need not worry about the names.

Agatha Christie	'agəθə 'kristi	Britain	'britn
Agrippa	ə'gri:pə	British	'britiʃ
Albert Hall	'albət 'hɔ:l	Broadmoor	'bro:dmɔ:*
Alhambra	al'hambɾə	Buckingham-	
Alice	'alis	(shire)	'bʌkiŋəm(jiə*)
Alpine	'alpain	Byron	'baɪərən
Anglo-Saxon	'æŋglɒ 'saksn		
Ankara	'æŋkərə	Calais	'kalei
Anne	an	Canada	'kanədə
Asia	'eiʃə	Canadian	kə'neɪdʒən
Asiatic	,eiʃi'atɪk	Cannon Street	'kanən ,stri:t
Athens	'aθɪnz	Canterbury	'kantəbəri
Athenian	ə'θi:njən	Carlyle	kɑ:'laɪl
Atlantic	æt'lantɪk	Charing Cross	'tʃəriŋ 'kros
Australia	o:s'treɪljə	Charles	tʃɑ:lz
		Cheapside	'tʃi:p'saɪd
Babylon	'bæbɪlən	Chelsea	'tʃelsi
Babylonian	'bæbɪ'lounjən	Chilterns	'tʃɪltənz
Baedeker	'beɪdɪkə*	China	'tʃaɪnə
Baldwin	'bɔ:ldwɪn	Chinese	tʃaɪ'ni:z
Balmoral	bal'morəl	Christopher	
Battersea	'batəsi	Wren	'krɪstəfə 'ren
Beerbohm	'biəbəʊm	Churchill	'tʃə:tʃɪl
Beethoven	'beɪθəʊvən	Churchman	'tʃə:tʃmən
Belgian	'beldʒən	Clement	'klemənt
Benjamin	'bendʒəmin	Constantinople	,konstanti-
Biscay	'biskeɪ		'nəʊpl
Blenheim	'blenɪm	Copenhagen	,kəʊpn'heɪŋn

Cordova	'kɔ: dɒvə (kɔ: 'douvə)	Fenchurch Street	'fentʃətʃ,stri:t
Cornhill	'kɔ: n'hil	Finland	'finlənd
Cornwall	'kɔ: nweɪl	Fisher	'fiʃə*
Covent Garden	'kɒvənt 'gɑ:dn	Fleet Street	'fli:t ,stri:t
Coventry	'kɒvəntri	France	fra:ns
Crewe	kru:	Francis Bacon	'fra:nsis 'beɪkn
Culpepper	'kʌlpepə*	Francisco	fran'siskou
		Frank	fræŋk
Damascus	də'ma:skəs	French	fren(t)ʃ
Danish	'deɪniʃ	Fulham	'fuləm
Dante	'danti		
Darjeeling	dɑ: 'dʒi:liŋ	Geneva	dʒi'ni:və
David	'deɪvɪd	Genoa	'dʒenouə
Deal	di:l	George	dʒo:dʒ
Denmark	'denma:k	Germany	'dʒə:məni
Derby	'dɑ:bi	Glynne	glin
Dick	dɪk	Godiva	go'daɪvə
Dobson	'dɒbsn	Granada	grə'na:də
Dodds	dɒdz	Greece	gri:s
Dover	'douvə*	Grecian	'gri:ʃn
Durham	'dʌrəm	Greenwich	'grɪnɪdʒ
Dutch	dʌtʃ		
Eastcheap	'i:stʃi:p	Hampshire	'hampʃiə*
Edgware	'edʒweə*	Hampstead	'ham(p)stɪd
Edinburgh	'edɪnbərə	Harry	'həri
Edmund	'edmænd	Hebrew	'hi:bru:
Eire	'eərə	Henry	'henri
Eli	'i:lai	Hillary	'hiləri
Elizabeth	i'li:zəbəθ	Himalayas	'hɪmə'leɪəz
Elizabethan	i,li:zə'bi:θən	Hobbs	hɒbz
Encounter	ɪn'kauntə*	Hugh	hju:
Eric	'erɪk	Hunt	hʌnt
Europe	'juərəp	Hyde Park	'haɪd 'pɑ:k
European	'juərə'piən		
Euston	'ju:stən	India(n)	'ɪndjə(n)
Everest	'evərɪst	Ireland	'aɪələnd
Exodus	'eksədəs	Irish	'aɪəriʃ

Italy	'itəli	Nelson	'nelsn
Italian	i'taljən	Nepal	ni'pɔ:l
Jack	dʒək	Neptune	'neptju:n
Japan	dʒə'pæn	New York	'nju: 'jɔ:k
Japanese	dʒəpə'ni:z	New Zealand	nju: 'zi:lənd
Jenkins	'dʒenkinz	Norman	'nɔ:mən
John	dʒɒn	Norway	'nɔ:wei
Jones(es)	dʒounz(iz)	Norwegian	nɔ:'wi:dʒən
Justinian	dʒʌs'tiniən	Ogwen	'ɒgwin
Kensington	'kenziŋtən	Olaf	'ouləf
Kirby	'kə:bi	Olga	'ɒlgə
Lambeth	'lambəθ	Otto	'otou
Lark Green	'lɑ:k 'gri:n	Ovid	'ovid
Lasham	'lɑʃəm	Oxford Circus	'ɒksfəd 'sə:kəs
Latin	'latin	Ozo	'ouzou
Leeds	li:dz	Paris	'paris
Lisbon	'lizbən	Parisian	pə'rɪzjən
Lloyd	loid	Parkway	'pɑ:kwei
Lombard Street	'lɒmbəd ,stri:t	Penelope	pi'neləpi
Madrid	mə'drɪd	Peter	'pi:tə*
Mallory	'maləri	Piccadilly	'pɪkə'dɪli
Manchester	'mɑntʃɪstə*	Portugal	'pɔ:tʃugəl
Marlborough	'mɔ:lbrə	Portuguese	,pɔ:tʃu'gi:z
Mary	'meəri	Raleigh	'rɔ:li
Mavis	'meɪvɪs	Ray	rei
Max	maks	Reed	ri:d
Mercia	'mɜ:ʃiə	Reuter	'rɔɪtə*
Michelangelo	,maɪkəl- 'ændʒɪlou	Rex	reks
Miranda	mi'rændə	Rhine	rain
Monte Carlo	,monti 'kɑ:lou	Richard	'rɪtʃəd
More	mɔ:*	Ritz	rits
Napoleon	nə'pɒljən	Roehampton	rou'ham(p)tən
Napoleonic	nə ,pɒli'ɒnik	Rome	roum
		Roman	'roumən
		Rotterdam	'rɒtədəm

Samuel	'samjuəl	Tarzan	'ta:zan
Saxon	'saksn	Thames	temz
Scandinavia	,skandi'neivjə	Thomas More	'toməs 'mo:*
Scotland	'skotland	Tibet	ti'bet
Scotsman	'skotsmən	Tivoli	'tivəli
Septimus	'septiməs	Tokyo	'tɒkjəu
Seville	'sevil	Turner	'tə:nə*
Shakespeare	'ʃeikspiə*	Ulster	'ʌlstə*
Shakespearean	ʃeiks'piəriən	United	ju'naitid
Sherpa	'ʃə:pə	Kingdom	'kiŋdəm
Shipton	'ʃiptən		
Sicily	'sisili	Venice	'venis
Sicilian	si'siljən	Venetian	vi'ni:ʃən
Slade	sleid	Versailles	veə'sai (versa:ʃ)
Smollett	'smolit		
Snowdon	'snoudn	Wales	weilz
Solon	'soulon	Walter	'wɒltə*
Southampton	sauθ'am(p)tən	Waterloo	,wɔ:tə'lu:
Southwark	'sʌðək	Watts	wɒts
Spain	spein	Wells	welz
Spanish	'spaniʃ	Wembley	'wembli
Spectator	spek'teɪtə*	Wendover	'wendouvə*
Spezia	'spedziə	Westminster	'wes(t)minstə*
St James's	snt'dʒeɪmzɪz	Whistler	'wislə*
St Michael	snt'maɪkl	Whitehall	'waɪt'ho:l
St Paul's	snt'pɔ:lz	Whittington	'wɪtɪŋtən
St Sebastian	səntsi'bastjən	Wilkins	'wɪlkiŋz
Stanley	'stanli	William	'wɪljəm
Steele	sti:l	Wimbledon	'wɪmbldən
Stratford	'strاتفəd	Windsor	'wɪnzə*
Surrey	'səri	Winston ¹	'wɪnstən
Susan	'su:zn	Woodstock	'wudstɒk
Sweden	'swi:dn	Woolwich	'wulɪdʒ
Swedish	'swi:diʃ	Wright	raɪt
Switzerland	'swɪtsələnd	York(shire)	jɔ:k(ʃɪə*)
Swiss	swɪs		

¹ Sir Winston, sə'wɪnstən.

INDEX TO THE 'FOR STUDY' SECTIONS

(BOOKS ONE, TWO AND THREE)

Roman numerals (I, II, III) refer to the books; Arabic numerals refer to pages.
T.=Table. V.P.=Verb Patterns

(a) WORDS

- able to (*and can*), I, 103; III, 117-18
-able (*suffix*), III, 85
about to, II, 31; what about, II, 119;
III, 87
accept (*and refuse*), III, 108
according to, II, 119
afraid, II, 111
ago (*and for, since*), I, 90; II, 95
agree (V.P.), II, 110
agreement, II, 137
all, I, 35-6 (T.8); II, 109 (T. 5, 6)
already (*and still, yet*), I, 104
also (*and too, as well as*), II, 65
although (*and though, but*), II, 15
am (*weak forms*), II, 46
and (*weak forms*), II, 55
announce(ment), II, 21
anti- (*prefix*), III, 180
any (*and no, some*), I, 15 (T.2), 20,
24 (T. 5), 35 (T. 7); II, 67-8
(T. 2, 3)
are (*weak forms*), II, 47
as (*adv., conj.*), II, 74
as . . . as, I, 67-8 (T. 19, 20, 23)
as well as (*and also*), II, 65
ask (V.P.), I, 89 (T. 28), 96 (T. 29),
116; III, 32
at (*weak forms*), II, 46
attend, attention, attendance, III, 178
bad (worse, worst), I, 19 (T. 3)
be (*conjugation*), I, 19 (T. 3)
be, been (*weak forms*), II, 47
be to (*and infinitive*), III, 167, 178
beach (*and coast, shore*), III, 41
bear (*in can't bear*), III, 33
become, I, 104; III, 75
been (*and gone*), I, 130
bed (*in to bed, etc.*), I, 74
believe (V.P.), III, 77
better, best, I, 129; had better, I, 123
beyond, III, 130
blame (*n. and v.*), III, 15
bookseller (*and librarian*), III, 7
both, I, 35-6 (T. 8); II, 109 (T. 5)
break out, II, 23
bring (V.P.), I, 89 (T. 28)
burglar (*and thief*), III, 129
busy, I, 130; III, 159
but (*and although*), II, 15
by sea (*bus, etc.*), I, 104; II, 39; III, 119
can (*could, be able to*), I, 46 (T. 12),
103; II, 15; III, 117-18, 170-1
can (*weak forms*), I, 46; III, 88
carry on, III, 119
catch sight of, III, 33
catch up with, III, 33
certain (*and sure*), III, 148
certainly (*and surely*), III, 75
character, II, 136
charge (*n. and v.*), III, 109
church (*in to church, etc.*), I, 74
clear (*adj. and v.*), III, 66
client (*and customer, etc.*), III, 107
cloth, clothes, clothing, II, 128
coast (*and beach, shore*), III, 41
compare (*with, to*), III, 119
congratulate (V.P.), II, 87
consider (V.P.), III, 77
continual, continuous, III, 97
control, II, 143
cost, II, 93
could, *see can*
country, I, 115; III, 140-1
couple (*and pair*), II, 119
crossing (*n.*), III, 41
curious, curiosity, III, 179
current, III, 41
customer (*and client, etc.*), III, 107
daily (*adj., adv. and n.*), III, 56
date (*v.*), III, 171
deal (a great deal of), II, 109 (T.6)
debt, II, 152
decide, decision, III, 179
determine, determination, III, 86
different (*and same*), I, 90
difficulty, II, 137
dis- (*prefix*), II, 94; III, 107, 180
discussion, II, 136

- do, does (*weak forms*), I, 51
do (someone good, harm), III, 148
drop, II, 32
double (*and single*), III, 65
edit(or) (*and publish(er)*), III, 7
either (not . . . either), II, 8
elder, eldest, I, 130; II, 23
else, I, 136
-en (*suffix*), II, 144; III, 169-70
enough, I, 62 (T. 15, 16); III, 108
envy (V.P.), III, 32
ever, I, 110, 114
every (*in adverb phrases of frequency*), II, 81-2 (T. 4)
explain (V.P.), II, 64
fairly (*and rather*), III, 65
fall behind (*with*), III, 33
fall ill, *etc.*, III, 75
familiar (*to, with*), III, 97
famous (*as, for*), II, 65
far (*and a long way*), I, 110
farther (*and further*), III, 158
fault, III, 15
feel, II, 151
few (*and a few*), I, 35-6 (T. 7, 8), 67-8 (T. 21, 22), 97; II, 67-8 (T. 2, 3), 109 (T. 5)
final (*and last, latest*), III, 8
find (V.P.), I, 123
finish (V.P.), I, 61
for (*and ago, since*), II, 95
for (*as in 'warm for April'*), III, 34
for (*with noun or pronoun and infinitive*), I, 62 (T. 14, 16), 115
for (*weak forms*), II, 46
from (*weak forms*), II, 46
-ful (*suffix*), III, 85
furniture, II, 88
further (*and farther*), III, 158
get (V.P.), I, 68, 89 (T. 28), 136; III, 75
give (V.P.), I, 89 (T. 28)
give up, III, 32
glad, I, 109 (T. 30), 114
go bad (*wrong, etc.*), II, 152; III, 75
go hungry (*without . . .*), III, 76
go in for (*tennis, etc.*), III, 56
go on (=continue), III, 119
going to (*do something*), I, 24 (T. 4), 41 (T. 9); II, 7
gone (*and been*), I, 130
good (*better, best*), I, 129
good (*as in 'It's no good doing that'*), III, 24
great (*transferred meaning*), III, 8
grow (V.P.), I, 135; II, 135
guarantee, III, 160
guest (*and customer*), II, 107
had (*weak forms*), II, 47
had better, I, 123
hard (*adj. and adv.*), II, 21
hardly, II, 152
harm, III, 148
has, have (*weak forms*), II, 47
have, I, 24 (T. 4), 56
have got, I, 56, 68
have something done, I, 136
have to (=must), I, 85; II, 16
hear (*and listen*), I, 97
help (=serve), III, 87
here (*in exclamations*), I, 80
hire (*and rent*), II, 88
homework (*and housework*), II, 128
hourly (*adj. and adv.*), III, 56
how (*in exclamations*), II, 49
hurry, II, 143
hurt, III, 128-9
-ible (*suffix*), III, 85
idle (*and lazy*), III, 76
if, I, 51; II, 30-1, 38
if (*and whether*), II, 88
-ify, -ification (*suffixes*), III, 85
il- (*prefix*), III, 107, 180
im- (*prefix*), III, 107, 180
ill (*and well*), I, 129-30
improvement, II, 135-6
in- (*prefix*), II, 94; III, 85, 107, 180
in order that (*to*), II, 16
increase, II, 135; III, 16
information, II, 136
injure (*and wound*), III, 128-9
interest(ing), III, 86
interfere, interference, III, 77
ir- (*prefix*), III, 107, 180
is (*weak forms*), II, 47
-ist (*suffix*), III, 85
it (*preparatory*), I, 90, 115; II, 8
it (*as in 'It is . . . that . . .'*), II, 127
join, II, 135
just (*with perfect tenses*), I, 141 (T. 9)
keep (V.P.), I, 97, 135; II, 57
know, I, 62
-land (*weak form*), III, 151
last (*and latest, final*), III, 8
law, III, 128
lazy (*and idle*), III, 76
leave (V.P.), II, 86
lend (V.P.), I, 89 (T. 28)

- less, I, 67
 -less (*suffix*), III, 85
 let's, I, 130
 library (*and* bookshop), III, 7
 like (V.P.), I, 61
 likely (*and* probable), III, 34
 listen (*and* hear), I, 97
 little (*and* a little), I, 35-6 (T. 7), 97;
 II, 67-8 (T. 2, 3), 109 (T. 5)
 look (*and* see), I, 97
 look (V.P.), I, 135; II, 57
 look forward to, III, 33
 lot (a lot of, lots of), I, 35-6 (T. 7); II,
 67-8 (T. 2, 3), 109 (T. 5, 6)
 -ly (*suffix*), II, 94
 machine, machinery, II, 88
 make (V.P.), II, 137
 -man, -men (*weak forms*), III, 151
 manage (V.P.), II, 87; III, 25
 many (*and* much), I, 35-6 (T. 7), 67-8
 (T. 20, 23); II, 68 (T. 3), 109
 (T. 5, 6)
 matter (*n. and v.*), III, 55
 may, II, 65-6
 meet, II, 135
 -ment (*suffix*), II, 93
 might, II, 65-6
 mind (*v.*), III, 24
 mind (*n.*), III, 141-2
 monthly (*adj., adv. and n.*), III, 56
 more, I, 67-8 (T. 21, 22); II, 67 (T. 2),
 68 (T. 5)
 much, *see* many
 need, II, 110-11; III, 64
 neighbour, II, 143
 neither (*and* nor), I, 35 (T. 8), 68, 104
 -ness (*suffix*), II, 94; III, 170
 news, I, 123; II, 21
 newsagent, III, 98
 no (*and* not any), I, 20
 no (*and* any, some), I, 24 (T. 4), 35
 (T. 7)
 nor, *see* neither
 not (*as in* 'I hope not'), I, 122
 not . . . either, II, 8
 not so . . . as, I, 67-8
 now that (*conj.*), II, 88; III, 33
 number (a large number of), I, 35
 (T. 7); II, 109 (T. 5)
 of (*weak forms*), II, 46
 older, oldest (*and* elder, eldest), II, 23
 on (*as in* 'What's on?'), III, 55
 on foot, III, 119
 one (*pron.*), I, 90
 or (*weak forms*), II, 55
 order (*n.*), II, 128; III, 179
 order (*v.*), III, 179
 ought, II, 128
 outbreak, II, 23
 owe, II, 152
 pair (*and* couple), II, 119
 pay (*and* cost, etc.), II, 93
 patient (*and* client, etc.), III, 107-8
 pence (*weak forms*), III, 151
 pity (*n.*), II, 30
 play (*v.*), II, 127
 pleased, I, 114
 practice, practise, III, 41-2
 prepare, preparation, II, 21
 pre- and post- (*prefixes*), III, 180
 prevent, III, 86
 pro- and anti- (*prefixes*), III, 180
 probable (*and* likely), III, 34
 promise (*n. and v.*), III, 66
 publication, publish (*and* editor, etc.),
 III, 7
 pupil (*and* student), III, 107-8
 put (V.P.), I, 110
 rather (*and* fairly), III, 65
 rather (*in* would rather), II, 50
 re- (*prefix*), III, 180
 refuse (*and* accept), III, 108
 remember (V.P.), II, 151
 rent (*and* hire), II, 88
 repair (*v. and n.*), II, 128
 responsible, -sibility (*to, for*), III, 97
 return (*and* single), III, 65
 right (*adv.*), III, 25
 rob (*and* steal), III, 129
 salary (*and* wages), II, 22
 same (*and* different), I, 90
 save, savings, II, 23; III, 32
 say, I, 123; II, 62 (T. 18), 123
 school (*as in* at school), I, 74
 see (*and* look), I, 97
 sell, II, 135
 service, II, 22
 several, II, 109 (T. 5)
 shall, I, 85, 130
 shall (*weak forms*), II, 35
 shire (*weak forms*), III, 151
 shore (*and* coast, beach), III, 41
 should (= ought to), II, 50
 should (*weak forms*), II, 55
 show (V.P.), I, 89 (T. 28), 96 (T. 29)
 show (*n.*), III, 98
 sight (-seeing), III, 97
 since (*and* ago, for), I, 90, 114; II, 95

single (*and double, return*), III, 65
 smell, II, 151
 so (*in not so . . . as*), I, 67-8 (T. 19, 23);
 II, 75
 so (*as in* 'So can I'), I, 104; II, 75
 so (*as in* 'I hope so'), I, 122; II, 75
 so (*as in* 'Be so kind as to'), II, 75
 so that (= *in order that*), II, 75
 so . . . that, I, 129; II, 75
 so (*conj.*), II, 75
 some (*and any*), I, 15 (T. 2), 24 (T. 5);
 II, 67-8 (T. 2, 3), 109 (T. 5, 6)
 some (*weak forms*), II, 55
 -some (*suffix*), III, 170
 sorry, I, 109 (T. 30), 114; II, 30
 spare, III, 159
 spend, I, 103-4
 start, II, 135
 steal (*and rob*), III, 129
 still (*and yet*), I, 56, 104; III, 34, 140
 still (= *even*), III, 140
 still (*adj.*), III, 34
 straight (*adv.*), III, 118
 stretch (*n. and v.*), III, 109
 student (*and pupil*), III, 107-8
 succeed (V.P.), II, 87
 such, I, 136
 suggest, II, 64
 suit(able), III, 159
 suppose, supposing, III, 24
 sure, I, 109 (T. 30)
 sure (*and certain*), III, 148
 surely (*and certainly*), III, 75
 take (V.P.), I, 110
 taste, II, 151
 teach (V.P.), I, 96 (T. 29)
 tell (V.P.), I, 89 (T. 28), 96 (T. 29), 123
 temper(ed), III, 15
 -th (*suffix*), III, 170
 that (*conj., weak form*), III, 88
 that (*rel. pron.*), I, 102-3; II, 100-3
 the (*as in* 'afraid of the dark'), II, 21
 the . . . the . . . (*adverbial*), III, 55
 the (*weak forms*), II, 55
 there (*as in* 'There is . . .'), I, 15 (T. 2),
 35 (T. 7), 80
 there (*adv. of place*), I, 80
 there (*weak forms*), III, 88
 thief, III, 129
 think (V.P.), III, 77
 though (*and although*), II, 15
 time (*as in* 'It's time that . . .'), II, 152
 -tion (*suffix*), II, 93-4
 tired, III, 86

to (= *in order to*), II, 16
 to (*with inf. understood*), III, 76
 to (*weak form*), II, 46
 too (*and also, as well*), II, 65
 too (*adv. of degree*), I, 62 (T. 14)
 town (*and country*), I, 115
 try, I, 62 (T. 17)
 turn (*n.*), III, 140
 turn (*sour, etc.*), III, 75
 un- (*prefix*), II, 94; III, 107, 180
 unless, I, 136
 use (*as in* 'It's no use doing that'), III,
 24
 use (V.P.), I, 61
 use (*n. and v.*), I, 122
 used to (*with infinitive*), I, 129
 used to (*as in* 'be, get, used to some-
 thing'), II, 152
 value (*and worth, cost*), II, 93
 wages (*and salary*), II, 22
 want (V.P.), I, 61
 was (*weak forms*), II, 47
 way (a long way *and not far*), I, 110
 way (*meanings*), I, 116
 weekly (*adj., adv. abd n.*), III, 56
 well (better, best), I, 129-30
 well-known (*as, for*), II, 65
 were (*weak forms*), II, 47
 what (*in exclamations*), II, 48-9
 what (*and which*), III, 42-3
 what about, II, 119; III, 87
 what . . . for, III, 87
 when (*temporal clauses*), I, 51
 where (*rel. adv.*), I, 103; II, 103
 -where (*weak form*), III, 151
 whether, II, 88
 which (*and what*), III, 42-3
 which (*rel. pron.*), 102-3; II, 100-3
 who (*interr.*), III, 56
 who, whom, whose (*rel.*), I, 102-3; II,
 100-3
 why (*rel. adv.*), II, 111
 will, I, 85; II, 15; III, 120
 will (*weak forms*), II, 54
 wish (V.P.), II, 30, 86
 without, II, 8, 75
 worse, worst, I, 129
 worth (*and value, etc.*), II, 93
 would, II, 15; III, 120
 would rather, II, 50
 would (*weak forms*), II, 54
 wound (*and injure*), III, 128-9
 -y (*suffix*), II, 94; III, 169-70
 yet (*and still*), I, 56, 104

(b) SUBJECTS

- Abbreviations, I, 97; III, 157
Active Voice, *see* Passive
Adjective Patterns, I, 109 (T. 30); II, 128
Adverb and Adverb Phrases, I, 73-4 (T. 24, 25); II, 80-2, 159
Adverbial Particles (*in, out, up down on, off, away, etc.*), I, 79 (T. 26)
Comparison of (In)equality, I, 67 (T. 19, 20), 68 (T. 23)
Comparison of Adjectives and Adverbs, I, 67-8 (T. 19, 21, 23), 129; II, 56-7
Compounds, II, 127, 143
Conditional Clauses, I, 51; II, 31, 38; III, 120
Direct and Indirect Questions, I, 89
Emphatic and Reflexive Pronouns, II, 39
Exclamations, II, 48-9
Forms of Address, III, 110
Gerund, *see* Verbal Noun
Infinitive, I, 90; II, 128; III, 76, 167, 178
Interrogatives, III, 42-3, 56
Interrogative Responses, III, 66-7
Intonation, I, 3, 5, 7-11, 15, 19-20, 43, 51, 61, 80, 85; II, 65, 103; III, 44, 66-7, 77-8, 98
Letter Writing, III, 157-8
Non-conclusive Verbs (e.g. *know*), III, 53-4
Nouns (countable and uncountable), I, 35 (T. 7), 67-8 (T. 20-2); II, 236-7
Obligation, II, 85
Participles, I, 42 (T. 10); III, 57, 120
Passive Voice, I, 96; II, 23
Permission, II, 65-6
Personal Pronouns, I, 25-6 (T. 6)
Plurals of Nouns, I, 6, 24
Possessives, I, 25-6
Possibility, II, 66
Prefixes, II, 94; III, 85, 107, 180
Predicative Adjectives (e.g. *alive*), III, 168-9
Pronunciation and Stress. *see* Stress
Pronunciation, Strong and Weak Forms. *see* Weak Forms
Reflexive Pronouns, II, 16, 39
Relative Pronouns and Clauses, I, 102-3; II, 100-3
Requests, I, 85
Sounds. (i) of Plural Endings, I, 6, 24; (ii) of Possessives, I, 25; (iii) of third person singular, present tense, I, 51; (iv) of past tense endings, I, 78
Spelling, III, 9, 16-17, 26-7, 35-6
Stress and Pronunciation, II, 93-4, 118-19, 138, 144; III, 9, 16, 35, 130-1, 142, 148-50, 181
Stress, Position of, III, 25-6, 43, 56, 67, 120, 160, 180
Suffixes, II, 93-4, 144; III, 85, 169-71
Suggestions, I, 29, 85, 130
Tail-questions, I, 61, 103; III, 77-8
Temporal Clauses, I, 51; II, 8
Tenses: Present Progressive, I, 19 (T. 3), 41 (T. 9); II, 7; Present Perfect, I, 41 (T. 9), 42 (T. 11), 43, 114; II, 7; Simple Present, I, 50 (T. 13), 80 (T. 27); II, 8; Simple Past, I, 78, 80 (T. 27), 114; Future, I, 85; Past Perfect, II, 37; Future Progressive, III, 64
Verbal Noun, I, 139; III, 57, 120
Verbs of Becoming (*get, turn, etc.*), III, 75
Weak Forms, I, 51; II, 35, 46-7, 55; II, 88, 151
Willingness, I, 85
Verb Patterns, *see* verb entries in Index (a)



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